# Judas Kiss

-Underground Culture-

Issue 5

INTERVIEWS WITH

ROSE MCDOWALL SORROW

JARBOE

DER BLUTHARSCH

KEROVNIAN

DREAM INTO DUST

PX BODY PIERCING STUDIO

LIVEDEATH IN JUNE SORF ON MON
+ DER BLUTHARSH

ANGELS OF LIGHT

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E

As the world slips into the Autumn of the last year of this century, the latest copy of the Judas Kiss arrives just in time to lead you by your hand into the darkened night Since the birth of the last issue almost a year has past, and as time moves on, changes occur and the Judas Kiss has not been ignored by the changes that time commands. Firstly, as the decline of the North of England gathers momentum and the scum and dirt suffocate all that has soul, I've again collected all my belongings and headed south, where I have settled amongst the wide open space and deep enchanting woods.

I

In addition, you may have noticed no Mail Order CDs in this issue. Due to other commitments with work and my spare time being taken up with the J.K. and the endless streams of smut on the internet and the addictive power of cider, I had to drop the CDs and would happily suggest getting intouch with Cold Spring records if you have any burning needs to purchase CDs of the darkest quality.

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I have also had to rethink my policy on the reviewing of cassettes due to my receipt of a fantastically good release by Lux Sexualis DeOrganism. I will from this issue start the review of cassettes again, however crappy demos and 'Hey I just recorded my latest album in my bedroom whilst listening to the Sisters' releases will be placed where they deserve, the tightened rectums of the sad old goths that still wander the streets of Cheltenham and Gloucestershire, The same stands for CDRs, however the few I have received so far, although too late for inclusion in this issue, have been well worth the listen.

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R

I would like to take the opportunity, to apologise to everyone who bought a copy of the last issue, for the incredibly bad cover that housed its inners. This was due to a printer fucking around and not the artwork supplied. So deepest apologies to both Stephen Pennick from Endura and Ontario Blue, who supplied the excellent artwork for the front cover and to Roger at Cold Meat who advertised on the back cover.

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I would also like to apologise for the exclusion of the Nigel Wingrove/Salvation Films interview, this was due to the disc that held the interview somehow being wiped. I will hopefully be able to include it next issue.

Well it's on with the show, so sit back, loosen those trousers and indulge yourself with the very best of alternative culture and music.

Love to you all,

You Perverts,

Lee XXX

Without he following people this issue would still be sitting on my computer instead of in your stained hands: Erin-Lee Mills and Nick Nedzynski My Eternal thanks to both of you. I would also like to thanks every one who gave up their time to be interviewed and to the following for their help with this issue: Cyb3rslut for the reviews (of sorts), Bengala for the Thee Majesty article, Nick Bailey for all the scanning and Mark Weddle for the Angels of Light review. Love to each and every one of you. The following people also deserve thanks for their continuing support, Justin @ Cold Spring, Malcolm @ Strength Thru Joy and Lee H and the Chaos Kids. And not forgetting the man in HQ84 – he makes me smile and sells guns, fascist memorabilia, stink bombs and false moustaches.

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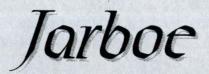
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After 'the Swans' came to an end, both Michael Gira and Jarboe set out on their own path, with new projects and recordings. I felt like now seemed like the perfect time to get in touch with Jarboe and find out what the future held for her and how past experiences are to be reflected in her music and life.

### What was your time like with the Swans? Do you have any high/low points that stick in your mind?

Fortunately, I kept journals and so I can remember quite enough, the actual concerts were for the most part difficult but very fulfilling.

My CD, Anhedoniac, holds a lot of keys as to what the experience of being in the Swans was like. And in fact, I am the only musician Michael hired who remained in the project until the end. I was doing work for the project in 1984- like compiling press kits and taking photographs to local magazines in New York during snowstorms! But my first actual concert as a musician in swans was in 1985. Low point- performing in Fort Lauderdale, Florida around 1988 at a singles bar where there was one fan dressed entirely in black in a room of Miami Vice type guys in slinky suits who crossed their arms and stood in the back- unable to comprehend who or what the hell we were. I remember Al advising me to just look at it as a rehearsal as I stepped up to the microphone. That advise is probably what made the experience of a completely insane booking for swans not only tolerable but downright perverse. High point- the first thing that comes to mind is performing at the Roskilde Ot Pukkel Pop festivals on the main stage to a massive enthusiastic audience. I always loved playing those huge festivals because you could casually observe all these rock stars that were all over MTV just walking around scratching their ear and being normal but they would inevitably look like caricatures of themselves- like they were wearing masks. It was surreal. I'm talking about Radiohead and Coutney Love, etc ..... Swans went over very well at these huge European concerts. Why this didn't catch the eye of some big promoter or record company. I will never know.

#### What were you doing before you joined the Swans? What made you want to join them?

I was involved in a fringe group of artists in Atlanta who were experimenting with stretching the boundaries of expression. One thing we did was a sort of anarchistic guerrilla movement which involved driving around late at night spray painting slogans in front of places like the mental institution with graffiti saying things like 'defy psychia-tricks"...We also altered billboards, etc. This atmosphere was where I first began vocal manipulation using feedback and effects and contact mics, etc. It was also where I began using my nude body to express myself as a reference to not only my past but as commentary about the body itself, etc.

As for my interest in joining the Swans..., it became an obsession to join the Swans as I played the Filth album over and over until I wore out the grooves on the record. I went to new York and met Michael Gira and sat in on a rehearsal - even though he insisted it be outside the door and not actually inside the space. They were of course terrifyingly loud so that wasn't a problem. They were the embodiment of what I was looking for. They were extreme, intense, and fierce, as was I at that time. I didn't care what I had to do to be part of the Swans. I would have done anything.

## The Swans are renowned for their intensity both live and on record. How did you manage to achieve this level of emotion?

This intensity to me is what I mean when I refer to the 'aesthetic of swans'...This is why I don't like The Burning World album. It does not have this intensity to which you refer, in my opinion.



Technically, the 'intensity' is a matter of production as well as performance. The sounds recorded are worked on as well as in the final mix. Michael was always a fan of things like delay and reverb and micing distorted amps. He also believed in the element of chance and accidents in the recording process...This is something I always utilise in my own work as well.....

Live...I think we approached performance as going over the limits and really giving everything. It was more along the lines of an 'art concept' than purely a musical one- if you know what I mean....neither Michael or myself would feel comfortable really defining ourselves purely as 'musicians'....

## Whilst you were with the Swans you recorded a number of (solo) releases. What was the reason for this?

Swan was not an environment for my own song-writing or production or vocal experimentation. Even though Michael was interested in and used many of my ideas especially with regards to arrangements, Swans were not democratic. It was essential for me to have my own identity outside of swans.

## How did the Swans ending effect your life? What thoughts were running through your mind? How hard was it to start recording again after the split?

It was anticlimatic. I kept expecting something meaningful to happen to recognise the 15 years of Swans but nothing happened. I was very solemn and also angry on stage the night of the final show. It was too much to fathom. Such a major part of my life ....Recording again and performing again were necessary for a number of reasons...And so for fun, I sang in New York City with the group Backworld just as a taste of being on the stage without Swans...And I also began the twisted and brutal Anhedoniac album. Beginning Anhedoniac was one of the hardest things I have ever done. My sense of loss in my personal and professional life had turned me into a zombie. My amazing and devoted friends in New York who are really like my true family embraced me and brought me back to life......

## You recently released your album 'Anhedoniac';. Can you tell us a little about the album? What were your inspirations whilst writing and recording it? How did you feel when it was finally released?

See above...

When it was finally manufactured and in my hand.... I felt proud and somewhat vindicated. I had said what I wanted to say on my own terms and had done it independently. It felt good. I love the album.

## I believe there was some controversy with regards tot the S&M artwork used on the CD. Why do you think that strong sexual imagery still conjure up such terror in people when the vast majority of society is becoming more open about sex?

The objection initially was from the 'Christian' majority of the employees at the printers . They explained that they were family people and that they did not want to be associated with those images. The next person to object was the woman binder at another printers who was offended by the photos because she wrongly interpreted them as images promoting violence against women.

#### Why do you think that there has been such a growth with in the S&M/fetish community?

For the same reasons, piercing and body modification has become popular. Some people feel our culture has become too sterile, prefab and safe. Some people need to explore beyond this.....

#### What attracted you to these ideas for your photos?

The initial idea was a literal interpretation of anhedonia- the inability to experience pleasure. Therefore, the chastity belt. The concept grew to one of illustrating struggle and catharsis. The images do not depict a victim or a woman bound by a man ... They depict rather a strong image of a type of warrior.

## Can you tell us a little about your trip to Israel and the incident that happened there? How has this effected your life? Will you draw any musical inspiration from what happened?

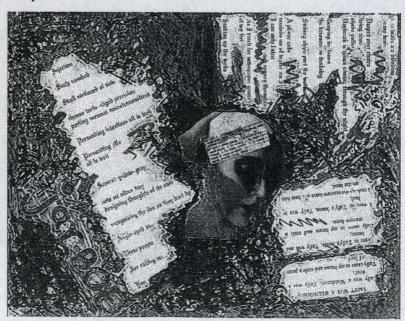
I loved the Old City behind Damascus Gate in Jerusalem. I was staying in the Arab quarter and had a memorable and enriching experience. The Dome of the Rock had a profound effect on me. What happened to me with regard to the incident where I was hurt, was in the westernised Israeli side of Jerusalem on Jaffa Street in a nightclub. Insults were hurled between Israelis and Arabs and before they're warning, a huge violent fight broke out with glass and furniture flying everywhere. It affected me because prior to this experience, I really had no true idea of what the dangerous tension between Arabs and Israelis is like on a daily basis in Israel. I also learned about Judaism while I was there; the whole experience was more intense than any other country I have visited.....

As for musical inspiration- yes. There is a piece called Pure War on Disburden Disciple that was directly inspired from my observations of Jerusalem and Ramallah.

#### What are your future plans?

I am working on Disburden Disciple, my next CD and plan on having it ready by August/September. Some of it was recorded in the Middle East. It will contain several surprises that I don't think my audience is expecting! I am also launching my own Jarboe website. This is something I am really excited about...And I am also discussing doing some select live shows. Additionally, I am working on two books- one somewhat autobiographical and one of prose.

#### A self-portrait please!



### RETURN OF THE CONQUERING CHILD

### The Royal Reclamation of Genesis P-Orridge "Time's Up" at Royal Festival Hall

The story goes that some seven years ago Scotland Yard burst in upon the Psychic TV studios under the auspices of child abuse. Though they supposedly found nothing technically illegal, the authorities nonetheless confiscated all of the PTV archives -a database of information and artwork documenting the band's personal history; dark pop figures Aleister Crowley, Jim Jones, and Charles Manson; and taboo topics such as sex magick, psychedelics, and media control methods. Authorities inferred that should the band's central figure, Genesis P-Orridge, ever return home to the U.K., he would be arrested. Ironically, a television program triggered the raid.

Flash forward to present day. On May 1st of this year, Psychic TV not only reunited to play a show in London, but managed to do a sell-out at the Queen's patron venue, the Royal Festival Hall. England seems to have changed its mind. It seems appropriate to mention here that champions have often described P-Orridge as "ahead of his time."

The concert was not merely the triumphant return of PTV, however. No, the night was destined to become something much larger. P-Orridge had been given carte blanche in assembling his conspirators. His choices - the Master Musicians of Jajouka, a tribe of traditional Moroccan instrumentalists led by Bachir Attar; Question Mark and the Mysterians, Chicano forefathers of garage rock most famous for the hit "96 Tears"; and the prolific pop punk author and painter Billy Childish and Thee Headcoats. Plus the theoretical surveillance-as-sound source project Scanner lending ambience between sets and Quentin Crisp introducing the whole sordid affair via video. As if this weren't enough, the concert served as both the final performance ever of Psychic TV and the London premiere of P-Orridge's newest incarnation, the metaphysical Thee Majesty.

As it is, and as is the way of Genesis P-Orridge, the implications of the evening may not truly be evident until some ten years down the road. For now, it is safe to say only that the night was a success. The collection of incongruous personalities came together like so many stars in a constellation. Is it significant that this event occurred upon the last May Day, with its tradition of fertility and fecundity, of our millennium? Baba Raul Canizares, a leading authority on Cuban Santeria, called the event "a calling down of orishas." Genesis himself referred to the event as the opening of the gate. "TIME'S UP!"

Though the evening's performers seemed a desparate bunch, at odds with even the venue itself, the whiplash nature of the show established a rhythm. The choices made sense—high-energy English punk and genuine 60s psychedelia moving into spoken word and then ancient tribal trance music, peppered between with ambient electronica and finished off with the hyperdelic stadium pop of Psychic TV. The night became a perfect recipe for sonic bliss, an exemplary mold for a multi-genre bill. The energy level never faltered.

The brightest stars of the evening were perhaps the least likely. While all bands certainly acquired new fans, the sparse textual words of Thee Majesty and fervent pulse the Master Musicians of Jajouka proved most surprising and powerful. After his ten-year absence, the Genesis that London followers received was much changed. P-Orridge took the subtle and civil approach, greeting the audience in a suit and tie, sporting a gray bob somewhat suggestive of Brian Jones. Accompanied by Bryin Dall on guitar and Larry

Thrasher on tabla, the self-proclaimed cultural engineer engaged in a dialogue with his audience, despite the immensity of the venue.

The Royal Festival Hall, for those who haven't been, is somewhat of an enigma, an amazing experiment

is wood-grain and Danishinspired design. It is an old school performance house in the truest sense, more likely to see the works of Wagner and jazz ensembles than a rock show. Oddly enough this worked to the advantage of the program. The bands were given freedoms, inviting the crowds from their seats. As Thee Majesty dispersed their sparse sounds about P-Orridge's musical poetry, the performance took on a reverential quality, somber and thoughtful, vet not necessarily dark or mournful. The cheeky English wit of the audience transformed into something more cohesive and communal. A bond was established.

Thee Majesty was followed by the Jajoukans. The light show stopped as the Moroccan musicians made their way onto the stage in traditional garb, organizing themselves upon their traditional rugs with their traditional instruments. The show changed from an exploration of language to instrumental



Photo of Genesis P-Orridge by Francis Polk Used by kind permission of Cold Spring records

exultance. A blend of stringed instruments, tribal drums, and rhaitas—an extremely harsh and hypnotic African oboe—began an unrelenting aural assault on the RFH. Under the leadership of Bachir Attar, the musicians wove magick over the crowd, the fever-pitched dancing spreading even into the balconies as one of the Master Musicians abandoned his instrument to dance himself

If this is what the next new way on holds, the world has little to worry about and much to rejoice.

Review by Bengala - oculist@earthlink.net



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### DER BLUTHARSCH

DER BLUTHARSCH is the project of ALBIN JULIUS, who was a founding member of the highly revered act THE MOON LAY HIDDEN BENEATH A CLOUD. In the wake of that group's demise, 1998 proved to be a propitious year for Albin's latest endeavour, seeing as it did the release of a full length album on two formats, each featuring different tracks, not to mention a 10" EP and European tours supporting NON and DEATH IN JUNE, as well as a collaboration with the latter on their new LP. Everything DER BLUTHARSCH do bears the unmistakable stamp of quality that is the watchword of its creator. From artwork to the finished mix, the articles created by this most intriguing of bands constitute manna for the ears and eyes, and most of all for the inner-self. With atmospheres shrouded in the mists of European history and tradition, coupled with an impeccable sense of aesthetic judgement, DER BLUTHARSCH can truly claim to be creating cultural products that fuse the best of the past with the promise of the future. In between wondering when Albin gets the chance to sleep, I fired off some questions to him. Even more amazingly, he managed to find the time to respond! The majority of this interview was conducted via the postal service during September and October 1998, with additional queries (marked s) being asked at the Camden Underworld on 6th November, following excellent performances by Albin as a member of both DER BLUTHARSCH and DEATH IN JUNE. My thanks to him for his time and effort in making this possible.

#### When and why did DER BLUTHARSCH come into being?

Albin: After recording "The Smell of Blood but Victory" / TMLHBAC, I wrote some more experimental stuff, which in my opinion did not fit into the concept of TMLHBAC, besides the fact that I didn't want to have vocals so I decided to release it under a new project's name. This material was released as a limited edition (250 x) picture LP in Spring 1997 - which marks the beginning of "Der Blutharsch".

### How, in retrospect, do you feel about your work with Elisabeth as THE MOON LAY HIDDEN BENEATH A CLOUD?

Albin: I liked to work with Elisabeth in TMLHBAC, I still like the project a lot. Elisabeth has a brilliant voice and is a great performer. Also I am proud on what we reached-out from nothing. In a way, for me, it's a pity that TMLHBAC does not exist anymore - there's a lot of myself in the band (I got the name, logo, concept - I made all the music ...) and many good memories still exist - on the other side I am more than satisfied with my "musical life" at the moment. With Blutharsch a lot of things happened in one year, more than with TMLHBAC in five.

#### How do you feel DER BLUTHARSCH differs from your previous project?

Albin: It's always hard for me, to describe my own music - I don't think too much about it - I just make it, and if I am satisfied with the result, I take it. I don't try to make it sound specific, so, as I said, if I like it, I'll take it, and that means it also might sound different all the time. I mean, at least it's me, so personal stylistic tunes repeat.

I think Blutharsch is "colder" and more "harsch" than TMLHBAC. It's more militaristic and rhythmic, less melodic and less inspired by medieval tunes. It's more based on military tunes and rhythm, sometimes more ambient and sometimes more symphonic. The lyrics also show more a male aspect - the female view is missing.

At your London performance on 6/11/1998 you performed two songs by The Moon Lay Hidden.... Did you change these at all to fit in more with what DER BLUTHARSCH do? s

Albin: Not really. The first one was with other lyrics - I did a poem - and the second one was the same. I felt they were quite good songs and I never wanted to perform Moon Lay Hidden... stuff anymore myself, because I think it doesn't fit - for me it was me and Elisabeth. But I think these two songs fit, so I put them in the set this time. In May I toured with Boyd and it was more cut-ups, more loops and stuff like that, a more rhythmic sound. This time I just wanted to do a short version with more live sound.

Do you think that DER BLUTHARSCH has a specific role or function to play? If so, what is it?

Albin: Der Blutharsch has only a specific role for myself and for my personal life - it helped me to easily subdue the split of TMLHBAC.

Certain elements of your music seem to have a "Wagnerian" feel. Has classical music influenced you at all? What other influences or inspirations would you admit to?

Albin: I listen a lot to classic music, my favourite composers of the moment are Brahms, Mahler, Liszt, and some of the Russian composers (for example, Prokofiev, Khachaturian...). But also I like a lot folkloristic music (especially Eastern folk), "old style" music (for example, Zarah Leander, German Schlager from the 30's) and of course march music (at the moment I like to listen to Italian march music, which is very moody).

Much of your recent offering, *Der Sieg des Lichtes ist des Lebens Heil!* is to me evocative of a certain period in 20<sup>th</sup> Century European history, namely the events of 1933-39. Would you agree and, if you do, what is it that interests you about this period?

Albin: I don't feel it that evocative. I like a lot the art and music of this period, and I think it was at least Europe's most exciting part / time of history. I think the time between the wars must have been very exciting, but they've also been very productive. For Germany it must have been a very powerful time, if you think about the fact that they'd lost World War I, but only a few years later they became the most powerful European nation again. I would like to have lived in these times. Only to see everything that has been destroyed in the war....

Also I think that National Socialism was one of the strongest movements - they knew how to inspire and motivate people, at least in the beginning. (But it would be too widespreading to talk about the positive or negative aspects of this movement now....)

Do you think there was a change from how National Socialism began, to what it became in the end? s

Albin: I think so, I think there was a huge change because I think at these times during the beginning National Socialism was the counterpart of Bolshevism. People in Germany were totally afraid of being overrun by Bolshevistic groups, and I think that's one of the reasons why it got so powerful. I mean, Germany had lost the war and people could see in it new hopes and new horizons. So, I think in the beginning it was quite good.

So, in the beginning it was more of a radical ideology, and you feel that got diluted as time went on? s

Albin: I think that something like the Holocaust was a really stupid idea. I think that this was the main reason why National Socialism didn't work in the end. I think it's stupid, you know, to kill thousands and millions of people - especially since these were the same German people. They looked similar, they fought in the First World War for Germany and suddenly just because they were Jews they were wiped out.

Do you not think then that some of the writings of the conservative revolutionaries such as Ernst Jünger, Edgar Jung and even Thomas Mann - which place greater emphasis on the individual - have more to offer today than National Socialism does now? s

Albin: I think today it differs from state to state, from country to country. It's East Germany at the moment which has a high quota of Nationalists, Neo-Nazis and skinheads. I think they are just looking for something new. They had 40 years of Socialism which suddenly disappeared and I think in East Germany it was quite good because they had clubs, they had places to go to, to hang out. Suddenly everything disappeared... and, of course, they are always against changing things. I think it's more like disorientation that leads them into that.

With radical ideologies like that, you need to put them into the context of what's happening at the time. s

Albin: Yeah - and I think those Neo-Nazi skinheads won't be there anymore in four or five years time. It's a symptom of the times, and they might change. Like in Austria and Germany, the older the skinheads get, the less they are interested. And they are never interested in ideologies or in lyrics or books. They are more interested in having fun and causing trouble. I think like punks fifteen years ago, now the skinheads. But I think traditionalism is more like a softer form of what National Socialism was in the beginning.

Was there any particular reason as to why you chose the song Lilli Marleen to open the album?

Albin: It's one of my favourite songs ever, and I felt that it's the ideal introduction to the atmosphere of the record.

To me, DER BLUTHARSCH is an act immersed in the cultural and historical ambience of Europe. What are your thoughts on present-day Europe, and what does it mean to you?

Albin: I don't like the modern Europe; the Europe of the EC, of a Common Market, Common Currency, of centralisation and a Europe of denying tradition and nationalism. "Europe" is an accumulation of "different"

countries, tribes or cultures. Each state should be totally independent and keep its independence, but also its cultural identity. I hate the idea of egalitarianism - so I am a declared enemy of the EC. I like all of the European countries (more or less) and their people, but if I go, for example, to Italy I want to be in Italy, not in one of the United States of Europe. We have bigger problems at the moment than all these stupid endeavours to equalise Europe and European people. Besides, these effects only support big groups. I don't need a Body Shop in Wien, nor a Tesco or whatever.

Personally, I think that a true "European Community" should be based on far more than economics, but I would like to see a greater appreciation of our common roots as Europeans, and more of an exchange of art, literature and culture, along with relaxed borders and so on. We are diverse and different, but we also share a lot of things (our history, movements, philosophies etc.) I know in my other question we were talking



Photo by Douglas P.

about the EC as it stands, which is really not too interested in anything other than profit, but don't you think that there can be a more united, co-operative Europe without individual countries having to lose their heritage and cultural identity?

Albin: Yes, I think it might be possible, more, this is how I could see the only future of a satisfying (for all countries) EC. I think the EC should be less an economical or political union, but a base for a cultural exchange. But, honestly, this far we don't need a community. I'd prefer, as I already said, to have a Europe of totally independent states (as far as it's possible - we can't negotiate some economic facts), and also a Europe with borders. The EC is just a lie, nothing changed for the better. OK, we're allowed to travel without border controls, but meanwhile the customs are able to check me even in my country, without having even crossed a border. I think the idea of an EC could be a good one, but for me the whole thing changed into a nightmare.

Is the fact that you are based in Austria, and the Austrian past and heritage, important to DER BLUTHARSCH? s

Albin: Well, I think so, yes, because [as I've made clear] I'm totally against the European Community. I like all the different people, but I don't like the idea of making everything communal. I like Europe as it was - different countries, different people, different traditions - where you have, for example, Spanish people, Spanish goods, Spanish currency. Like in Germany what happens now is a lot of foreigners come in and they don't care about

our history. They don't have any feelings about what happened and what our history was, and I think that has mixed up everything. In Germany now the politicians really want a multicultural society because it's easier to reign over.

And you don't agree with that? s

Albin: No, absolutely not.

Don't you think, though, that someone could be, for instance, part German and part Turkish and take what they want from both cultures, without diluting what German or Austrian culture means to you? s

Albin: I think it could work, but it doesn't work - mostly not, anyway. I'm not against foreigners. I think it could work, but if you see Germany they have a civil war there now between the Turkish and the Kurds. There are three million Turkish people, and most of them are OK, or like half of them. I mean, you have assholes in every Race and every country. But I think it's also a dangerous point because they are not accepted and as soon as they are not accepted they become closed together and more radical, and that acts as a spur to further tension.

Overall, your work seems to be suggestive of certain moods or atmospheres rather than offering simple messages. How important is the evocation of feelings through music to you, and is there any specific aura you are attempting to convey?

Albin: Music is one of the "strongest" arts, because it's the most suggestive art. Concerning music - you can reach much more with tunes or rhythm than with lyrics or paroles. What's a good lyric with bad music?

Personally, I don't want to create a construct - I just do what I do, without thinking of the results. I am only playing with sound I like, and if I like the result of "tuning" I take it as a song, add some words, and that's all.

Equally, your lyrics often appear to concern occultism, specifically Crowley as well as the Nordic magickal



/ Runic tradition. What attracted you to these two currents, and do you feel they can be used usefully together?

Albin: I never used lyrics based on Crowley. I like Crowley as a person for what he did, for his way of life, but I've never been interested in his theories or messages. I am not interested in magic or religion - but I am very much interested in Nordic tradition and European paganism. I haven't been brought up under Christian tradition and I am not a religious person at all - but I am able to feel the "simple" magic and spirit in paganism and tradition. Paganism is a very good way of spiritualism, based on nature, tradition and also on everyday life. It's a culturally and historically important part of European culture and history - much more important and finally much more influencing than Christianity.

Following on from this, how (if it all) have Crowley and the Northern esoteric canon influenced your personal philosophies?

Albin: I like the dogma "Do what thou wilt", although I know that it's only possible to a certain point. The fact is that we're living in societies and we have to handle it. There are laws and rules, and if everyone would do what he'd like to do, sooner or later the line is crossed. People are stupid and need to be led, even if it's only by rules. For me there are only intellectual borders which can be

conquered, the functional have to exist.

All your releases, both under the DER BLUTHARSCH banner and as TMLHBAC, are impeccably presented, with the *Der Sieg...* boxed 7" set and *The Smell of Blood but Victory* CD being particularly notable examples. How important is the aesthetic presentation of your work to you?

Albin: As important as the music itself. I think the music creates atmospheres and moods, but together with the artwork it's possible to create an image or an idea. The best recordings are nothing without good artwork. Only both together make a perfect release.

Also in common with TMLHBAC, none of your records bear song titles. Is this because you feel each release should be regarded as a unitary whole, or are you simply a lover of minimalism?

Albin: A record should be one piece, one concept and not only a collection of different songs. Therefore I don't like the idea of song titles nor too much information. Song titles take the attention off the music or lyrics or other narrative elements. Personally, I don't like to listen to songs, so mainly I listen to the whole record, and I think the ones which create a good atmosphere over a larger amount of time than for some minutes are the best.

I know you have collaborated with Douglas P. on the new DEATH IN JUNE album, *Take Care and Control*. How did this association come about and what was it like to work on the material of such a renowned group?

Albin: I knew Douglas for a few years, and when he stayed in Wien last November we wanted to record something together. But as the split of TMLHBAC just started and my mood was not the best, we decided to take the chance at a later date.

In February I went on holiday to Australia and stayed also at Doug's house. Initially we booked a studio for three days. In this time we wrote, recorded and produced four songs which we both liked very much. Also, working together was easy and good fun. So I extended my stay for ten more days to record a whole album, "Take Care and Control". Working together was just fun, although we spent nearly fourteen hours a day in the studio, at more than 40°C.

For me, it wasn't working with a well known person / band - it was just having fun and a good time with a good friend.

May of 1998 saw DER BLUTHARSCH touring Europe with NON. How did the concerts go? Are there any plans for further performances (including appearances in the UK)?

Albin: The concerts went very well and were satisfying. I performed alone on stage, so I was a bit nervous about how people would react. I did live drumming, singing, sampling and cut-ups. People told me that they've been surprised by the power of the performance and action, as they more expected me doing only programming, as I did with TMLHBAC.

Anyway, there shall be a DIJ tour in November. I will do keyboard for DIJ, but also support the show with Der Blutharsch. Boyd Rice will also be on board. There are plans for the same billing to tour New Zealand, Australia and Japan in March next year.

I will record a CD with Klaus (Genocide Organ, TESCO) in Winter and we'll perform this material live next year. Also we'll play in NON next Spring in Leipzig - it will be an acoustic set in a huge war monument - very exciting for all of us.

Do you see yourself as having an affinity with the likes of NON, DIJ and any of your other fellow World Serpent label-mates?

Albin: Yes, we (some of us) have the same interests, we like the same things and we have the same humour.

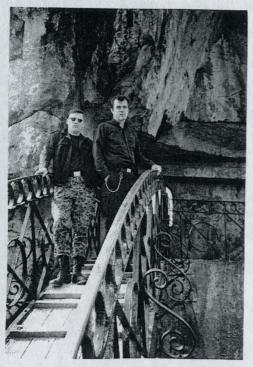
### Is the record label W.K.N. run by yourself? Do you intend to issue recordings by any artists other than DER BLUTHARSCH?

Albin: WKN is my own label, besides I run "Hau Ruck!" for the release of people I like (C.O.C. in October, Novi Svet in November).

#### What are your imminent plans, either for DER BLUTHARSCH or another project?

Albin: Some collaborations (for example, with Ain Soph, Deutsch Nepal, Klaus), a CD for early next year, a limited 7" for the Leipzig festival, the NON gig (for which we'll transform some of the songs and will write some new ones) and touring with DIJ. Also, I've released a 10" right now. [The truly outstanding "The Moment of Truth" 10" was issued via WKN in late September. Initial copies sold out immediately.]

#### A self - portrait please.



Contact Der Blutharsch at: Wkn C/o Albin Julius PO Box 596 1060 Wien Austria

Interview by Nick Nedzynski

## The Angels of Light Live in the USeA

Sunday 6/13/99, Stubb's BBQ Austin, TX. Tuesday 6/15/99, The Gypsy Tea-Room Dallas, TX. Wednesday 6/16/99, VZD's Oklahoma City, OK

I was fortunate enough to experience 3 shows by The Angels of Light this past week: Austin at Stubb's BBO on Sunday, 6/13. Dallas at the Gypsy Tea Room on Tuesday, 6/15 and Oklahoma City at VZD's on Wednesday, 6/16. Each venue is small and intimate and all had a respectable turnout, probably around 50-100 people. The crowds were very receptive and respectful of the music and the band. I was especially surprised by the OKC crowd, the warmest of the three. In terms of energy, sound quality, band precision, general vibe, etc, I'd rank these three shows in this order. Austin, OKC, Dallas. Austin was perfect ... I pray that they taped that show! OKC was close to perfect, a few minor sound problems here and there but Gira and the band were in really great spirits, Gira joking around quite a bit even. Dallas had a bad vibe all around, the show was good but they went on later than usual (about 12:30am), there were some sound issues, the band was not as precise as the other 2 shows and Gira was noticeably irritated with a few of the band members at particular points in the set. But even on a 'bad' night, it was still magnificent. I gave it a lot of thought on the way home (I travelled around 1700 miles for these 3 shows) and finally decided that of the hundreds of shows I've seen over the past 10 or so years, the Austin show was the best show I've ever seen, by anyone ... period. That coveted slot used to belong to the '95 Tulsa, OK SWANS show so that should tell you something ...

Every member of the band is 110% a part of this music. They were all intensely focused, precise, emotionally involved and very energetic despite the length of the set and being seated throughout. Gira ... I could watch him perform forever and never tire of it. I defy you to show me someone else, barring Jarboe, as intensely involved in their own music live as Gira is. The majority of the show his eyes are closed as he deeply concentrates on the song. During the quieter parts he bobs his head back or to the side of the microphone, sways back and forth or squirms about in his chair. During the more aggressive parts he stomps his foot in rhythm with the song, his entire body almost convulsing in time with the music, occasionally barking commands to the band ("go!" being a common one). All eyes in the band are on him, waiting for the signal ... and then it comes, a frantic arm wave or a head jerk by Gira signifies a sudden change in the song (usually loud - quiet, acoustic guitar/vocals) and the band follows his lead. Gira is just completely lost within himself when playing, oblivious to everyone and everything around him, but still precisely locked into place with the band and the music. There is no doubt in my mind that he is doing exactly what he loves and is delivering it with all his heart and soul ...

#### The Music:

Breathtaking! If you have any doubts that Gira could create something as emotionally and physically powerful as SWANS, put them to rest right now, permanently. This is Gira's best work to date in my opinion. The set runs almost exactly 1 and 1/2 hours. It consists of 10-11 songs:

"Forever Yours" "My True Body" "The Man With The Silver Tongue" untitled love song "Shame" "Song For My Father" "Praise Your Name" "My Dead Son" the mother song "My Suicide" (Austin and OKC)

"New City Of The Future"

Of the above, only 5 are from the album, "New Mother": Forever Yours, The Man., Shame, Song For My Father and Praise Your Name. The rest are all either new or yet to be recorded. Gira didn't offer titles for the 4th and 9th songs, but he did say in OKC, before starting the 4th song, that "the next song is an untitled love song, it's called 'untitled love song" ... I'm not sure if he was serious, but judging by the smirk on his face I'm guessing that he just hasn't come up with a suitable name yet. The 9th song I do not know the actual title of. Due to the lyrics, I've temporarily given it the name "the mother song" for my own personal reference. "God Damn The Sun" has apparently been dropped from the set list, and though I love that song, I can't say I missed it a bit ...

Song by Song (from what I can recollect):

<sup>&</sup>quot;Forever Yours"

A soothing, subtle introduction for the evening. It is pretty much the same as the album version, the only difference being that you can't believe it's being done right in front of you live. There was a shiver down my spine each night as Gira delivered the final "and I will be ... forever yours" line with his amazing baritone. After the precise delivery of this song, you know you're in for a hell of a night ...

#### "My True Body"

Begins with Gira strumming a fast, galloping chord progression. The band follows in behind him shortly thereafter and the song builds becoming more and more intense. It's about 2 minutes into this one that you realise The Angels of Light are just as capable of the same, if not more, intense a level of sound as SWANS were on their final tours. Gira cuts the band off with an arm wave to sing the lyrics and the song continues to go back and forth between these two sections. But, it maintains the 'galloping' feel throughout ...

#### "The Man With The Silver Tongue"

This one starts off even slower and quieter than the album version, I didn't recognise it the first night up until Gira sang the first line. With each line of the first verse, the band builds the sound. It quickly reaches a feverish, very intense and chaotic section (which is added live, it's not like that on the album version) that seems to last forever but is only really maybe a minute or two. Everyone in the band is going nuts during this part, doing what they do as fast and as loudly as they possibly can. It reminds me of the 'freakout' sections of early live Pink Floyd. Gira jumps from his chair to give a frantic arm wave and the all the sound ceases to be as Gira slips back into the verses. There are two of these chaos sections added to the song. It's really something to watch, and have hit you right in the chest. I love how Gira arranges album songs differently live, and "The Man.." is the most altered of the four from "New Mother" ...

#### untitled love song

I think Gira really likes this one, as well he should, it is so beautiful. He seems to be in another world when he performs it.

It pains me to think I only currently have my memory of it ... I cannot wait for this one to find it's way onto a recording (that goes for all the new songs, but especially this one). I hope it's at least on the benefit CD.

#### "Shame"

Like "Forever Yours", this is pretty close to the album version. The biggest difference being the "Shame"! section ... live it is extended and quite intense since all five band members are literally screaming "SHAME"! over and over. A head nod from Gira cuts the "Shame"s off. It's really amazing to see and hear how precisely this band executes the changes in these songs ...

#### "Song for My Father"

This is also very similar to the album version. I know Gira says in interviews that his songs often aren't as autobiographical as they seem, but I can't help but think that this song is. The way he sings this one, he seems to bleed a little with each line. I really appreciate this one more after seeing him do it live. The blonde woman does the German backing vocal section really well ...

#### "Praise Your Name"

Again, about the same as the album version. This song is so uplifting, especially live when everyone contributes to the "na na na na" backing vocal arrangement of the chorus. They really nailed this one in Austin ...

#### "My Dead Son"

This song begins with Gira playing a 2-chord progression that is interrupted by him slapping the strings with the

#### The Band:

Michael Gira - vocals, acoustic electric guitars, direction.

Gira sits front and centre. Each night he is dressed rather sharply in a dress shirt (with suspenders), slacks and shoes, hair very neatly shorn and his customary fedora hat off stage. I was taken aback at first glance of him at the Austin show, he looks almost exactly the same as over 10 years ago ... he doesn't show his age very well. This look really suits him, it's very dignified and for some reason seems to match the new music perfectly. He seems to be battling a cold right now (or the rigors of singing nightly), often coughing in between songs, but I didn't notice any detrimental effect on his voice at any of the shows ...

Christoph Hahn - electric lap steel guitar, electric guitar and backing vocals.

Christoph is also very well dressed each night in a cool, dark green suit, dress shoes and high collared dress shirt. He reminds me of Nick Cave a bit ... a slick looking sort of guy complete with goatee and mid-length centre parted hair and always puffing away at a cigarette. He seems to be a bit of a loner, wandering about the venue before the shows and not really talking to anyone much. Christoph sits on stage left, to Gira's right, behind his lap steel guitar stand ...

? (dark haired woman) - bass guitar, keyboard, backing vocals

I can't remember much about her appearance other than she was an attractive, fairly petite, short dark haired young woman. She wore pants/shirts. She sat stage left, behind Hahn and Gira to Gira's right ...

Thor Harris - drums/percussion, xylophone, piano, backing vocals.

Not sure if Thor is his given name, but it really does suit him. He looks just like the mythical god, stocky and well built with very long, flowing blonde hair that is braided back during the show. Thor is a T-shirt and jeans sort of guy and he seems to be quite amiable. He is from Texas and he had several fans in the audience at the Austin and Dallas shows. Thor sits directly behind Gira, centre back with the exception of the final song when he takes over the keyboard on stage right ...

? (Birgt Staudt maybe?) - electric accordion, piano, backing vocals

Another attractive young woman with blonde mid-length hair, fairly tall with a slender build and dark dresses. She sat stage right, directly to Gira's left behind her keyboard ...

palm of his hand over the mouth of the guitar. It's a really interesting rhythmic effect. The band kicks in behind him quickly as Gira \*yells\* the lyrics. Christoph plays a regular 6-string electric guitar here adding quick chord jabs simultaneously with Gira and eventually leading to an odd, blazing solo. A very powerful and aggressive song ...

#### the mother song

Christoph begins this sing with several minutes of beautiful steel guitar plucks and slides. My memory is hazy right now on the rest of the song, but I do remember it being centred around the lyrics "mother you come to me", "mother you ride me" and "I can't live without you ..." It seems to be referring to a lover and not a maternal mother, but I could be wrong. It's very moving, not noisy, but powerful ...

#### "My Suicide"

It seems that maybe Gira only pulls this one out on good nights. He didn't bother with it in Dallas (the show started very late though, that might be why) but did it in both Austin and OKC. He said something in OKC like "this one will put the my voice to death". This song is just Gira by himself on vocals on guitar, much like "Fear of Death" from "New Mother". The vocals range from quiet whimpers/whispers to grating screams

... Gira really lays it all out there on the line with this one ...

#### "New City Of The Future"

This is kind of a bizarre tune ... dark and very dramatic. It is centred around Gira's guitar and Thor's piano melodies. It starts out quiet, but builds, ebbs, and tides between the two. Keep your eyes on Thor here ... he plays a complex 2 handed piano line \*and\* snare drum/cymbals simultaneously. The latter half of the song is very intense, and Thor is the most intense of all of them ... he slams the keyboard with his left hand then jumps up, screaming, to assault the cymbal with the drumstick he holds in his right hand. The main lyric I can remember from this one is "you were mine", which is how the song and set ends ...

Do no expect an encore. Each night after "New City.." Gira said "we are finished" (and, in OKC, "... and you are too"). That is the set, it's an hour and a half and it's more than enough. It would completely baffle me if someone walked away from one of these shows disappointed.

I'll never forget it and it couldn't have come at a better time for me personally ...

And to think ... this is only the beginning ...

By Mark Weddle 6/18/99



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Kerovnian who hail from Croatia are taking dark ambient to new and unique depths. The fusing together of ultra low frequencies and dark vocals in an ancient magickal tongue have help make Kerovnian one of the most original artists in the genre, so much so that Cold Spring records have signed them for a five album deal and with the releases of the excellent 'Far Beyond, Before The Time' they have offered us a brief glimpse into the very heart of darkness.

## E

When was Kerovnian (as a musical project) first conceived?

It was back in 1995 the year after the birth of that self called "Son of God".

?

What were the ideas behind starting the band? Where are the ideas behind your music found?

I always wanted to create music. I always wanted to find the means of Darkness in all its forms, especially when manifesting through sounds. As far as I am concerned, I found it. It is a form of magick, a form of summoning certain entities and forces and materialising them through sounds. Yet, bringing darkness through sound was not enough.

The journey was to paint the visions of utter ignorance and unexistance, to many known as oblivion, to me as Oblivion.

First I began merely wanting to express my murky thoughts, but later it turned into a creation of a whole new dimension. Dimension of psychic pain...chaos...oblivion...unexistence.



Your music seems filled with emotion yet it still remains dark and powerful. What is the recording process for Kerovnian like; does it take a lot out of you?

No. What you mean is called inspiration. Sometimes I have it sometimes not. But I wouldn't call it inspiration. I would call it channelling the powers of darkness. Sometimes the idea is here, but the realisation is difficult due to unsuitable equipment, but finally, after days and nights passed in the studio, the task is being completed.

What are your feelings after you've finished recording?

I

I feel complete. When I begin recording, I feel like I miss something. But as the songs reach the completion, I feel like I gave birth to a complete New World...like a painter, I paint visions. I always have a scenery in my head, and simply write the music to describe it.

A

Within a number of tracks on your CD 'far beyond, before the time' you use a language called Kerovnian. Can you tell us about this?

It is the language I designed to be used in the realms I "paint" with my music. There is nothing else to be told.

Where does this language originate?

N

It originates from somewhere, I am sure. But I am not sure from where. It matches ancient Greek and Persian languages, but the words are from places I haven't yet gazed into.

Is it still used in the modern world?

It never existed in this dimension, even if it matched the two languages thousands of years old. But, can you tell where those old languages originate from? The matching is a mere pronunciation and morphology of the Ancient Greek, but the rest is unknown.

There is a very dark mystical almost Satanic feel to your music. Does magic and occultism have any inspiration on your music and recordings?

Certainly. The methods of processing sound is of a magickal origin. Like pieces of wood: harmless and obsolete, but when gathered into a pentacle, they present a magickal sign and tool!

Some or your thoughts and ideas (from the interview in the Cold Spring catalogue) seem very similar to those of the late Anton LaVey. Have you read any of this works?

No, but I've heard of him and his works. I assume that you refer to Oblivion? Yes...oh, that beautiful state of ignorance...there is no God to look down on you...there is none to look down on you...Imagine as if the Universe has reached its end, and before your eyes, everyone is joining the eternal Light, and withdrawing from this existence perhaps to transmutate into another...everyone except you? Isn't that great? To be left alone...alone to wander infinite worlds eternally? But there is no eternity. The universe will pass away, yet another will come. This time you would be the first to meet it.

#### What are your thoughts on the Church Of Satan?

Better than the Church of Christ. Although I am NOT a Satanist, I will hail Satan. To me, Satan is an entity, a powerful one, sick of Gods brochures and patterns....I understand Him completely. I am



also sick of 'it has to be like that'...there has to be something else, and is being kept away from us....

Do you think that Christianity has little or no place within to days society?

Christianity is a product of powerful people who wanted to rule the masses...the masses are a pack of stupid and naive people. It is a product of the development of civilisation. I think human civilisation is too old to accept such monarchy

anymore. But, lately Christianity is full of hypocritical people who will bring destruction to the Church...it will be destroyed from within....

#### Why do you think that alternative religions are becoming more popular?

Perhaps people are sick of 2000 years of Christian monopole...

#### How did you come to sign with Cold Spring?

I offered the demo tape and they accepted! Whether or not I am good enough, they offered a fivealbum deal, is not on me to say. I make music which I like, and if someone else likes it, I am glad. But I will continue to make my music even if there is no one left to like it...

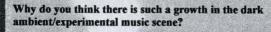
#### What are your thoughts on their other releases?

I must admit that I envy them...hehehe...

#### What other experimental bands do you enjoy listening to?

Well, I am not so familiar with the experimental scene. I came directly from Black Metal, and yet have to listen to many experimental bands to hear what is on their minds. But I can tell you that I

liked White House and Inade so far...



I can't tell you for sure, since I am new to this genre...perhaps people see more possibilities to express themselves in such music...

#### What are your future plans for Kerovnian?

The future is like a cookie...you never know until you taste it, but then it may be too late...it could be poisoned...

You live in Croatia; was it difficult to find any alternative scenes there?

There is almost no alternative scene in Croatia. The fragments of such alternative scene is found in rock and extreme metal, but that is underground except for two or three bands who managed to release outside Croatia...

#### What is your musical background?

I've been experimenting with sound for almost ten years.

#### A self-portrait please

A shadow of a shadow...found sitting in corridors where paintings of destroyed and fallen worlds hang...a torch above me...a breeze playing with its flames...and a moan...a constant howling of those beneath the moaning castle...there is a door nearby...an old wooden door, creaking open when the Gazer walks in...and walks by...goes far beyond, and before the time....I see an....opening in the wall...and as I stare through it, I can see a godless keep in the distance...somewhere in the lands where the winds die....and the dungeons below me, where they dig their ways out...knowing not there is a machinery of death awaiting their tortured souls....falling asleep...dreaming and kneeling before the Oblivion...

Vlad K. of Kerovnian

Photos supplied by Kerovnian and taken via a magickal process

## DREAM INTO DUST

I first became aware of December, as they were then know, many years ago when I was forwarded a copy of their cassette by Chris Walton from Endura. Their music, with its deep-rooted emotion really struck a cord with me and I became instantly hooked. From then, I've waited patiently for their next release and revelled in its splendour and darkness.

Now after the release of their first album, which is reviewed elsewhere in this issue, I made contact with Derek Rush and posed the following questions about his music, artwork and more.

#### Your first release was as DECEMBER - Why the name DECEMBER?

Every December is an end of a year, and the beginning of a cold dark period. Combined with this, several personal circumstances had combined beginning in December of 1992 that began a more depressing phase of life for me. Included in this was the end of a personal relationship, beginning a horrendous day job, the breakdown of all my recording equipment, and a musical mental block. It took several false starts and slow moving until 'hope for nothing' was begun in autumn 1994 and finally released a year later.

#### When did you first start recording and what were your influences at the time?

The first significant recording would have to be a cassette single "watching for the rain/cocoon" which was released in 1993 in an edition of 100 copies. These were recorded the previous year and one was written years prior to that. Earlier I was experimenting with different styles on 4-track cassettes, but nothing decent came out of it. My influences have been somewhat diverse, although I have mostly looked for music with a dark edge or at least a very interesting production techniques to learn from. At that time, it would have been mostly bands such as JOY DIVISION, THE SMITHS, THE CURE, DEPECHE MODE, and the like. My tastes kept running darker and more extreme, into industrial, gothic, metal, and noise.

## You had your debut 7" released by MISANTHROPY sub-label ELFENBLUT. How Did this come about?

When 'hope for nothing' was released I got in contact with a lot of publications and bands. I traded tapes with ENDURA, and Chris Walton by chance gave a copy to Misanthropy's Tiziana Stupia. She contacted us about a release on her new label, meanwhile a new song "Venus in chains" had just been recorded. So they released that song with "river of blood" on blood-red vinyl with inserts. It came out very well, nice packaging housing very doom-influenced gothic/industrial tracks. They're mostly gone.

#### That are your thoughts about the controversy that surrounds MISANTHROPY?

It's very unfair. It basically exists because Varg Vikernes of BURZUM is a convicted murderer and arsonist, nationalist, and racist. First point: none of this has anything to do with his music, which is brilliant and expresses none of these views. Second point: even if you decide not to Like or buy his music due to his beliefs, he has nothing to do with the people who run the label or the other artists. Some label-mates publicly hate him. And yet we are all denied distribution and blacklisted among certain organisations as "Nazis" in an idiotic "guilt by association". The Irony is, Hitler applauded censorship, and would have censored all MISANTHROPY albums for being too depressing and taking people's minds off "the state". Those who deny access to art in the name of what's best for the people are merely following in his footsteps.

#### Why do you think that industrial/experimental music in general causes such controversy?



I don't see that specific type of controversy very often in this type of music, really only certain groups who flirt with fascist imagery. You could say it comes with the territory, since THROBBING GRISTLE did some of that 20 years ago. Perhaps many groups that followed them felt they had to appropriate some of this "shocking" imagery or lyrics to go with their music, from concentration camp victims to morgue photos to extreme fetish porn. To me, it doesn't alter the quality of the sounds they're making. If something did really

offend me, I suppose I wouldn't buy it, or maybe I'd toss out the cover. It's important that we have that choice though.

## You changed your name from DECEMBER to DREAM INTO DUST. What were the reasons for this change?

We were continually plagued by other bands with similar or exact names, and I had got into a bad state of mind about it anyway, it felt very limiting. DREAM INTO DUST was a potential band name as well as a title for the first tape. So the name was resurrected in order to reflect the new sound, which became broader while staying similar in feel.

## On your 'No Mans Land' and 'The World We Have Lost' releases you worked with Bryin Dall from LORETTA'S DOLL. How did this relationship come about? What are your thoughts on LORETTA'S DOLL?

I met Bryin after a LORETTA'S DOLL show in 1992. I thought they were brilliantly unique and experimental within a quasi-gothic band framework. Over the years I ended up designing flyers for the clubs where they played, until he contacted me about putting together the cover for 'world of tiers'. We started meeting more often, and at some point Bryin decided to cover a Hank Williams song and asked me to play on it, which ended up on World Serpent's 'Terra Serpentes' compilation. When 'no mans land' was being recorded he stopped by and did some distorted guitar bits. After that we started a project together called OF UNKNOWN ORIGIN, and I ended up assisting on two tracks of LORETTA'S DOLL's 'nocturnal arcade'. Our newest collaboration is a more dark ambient/neo-classical project called A MURDER OF ANGELS which MIDDLE PILLAR is releasing. LORETTA'S DOLL have definitely come a long way since the early sound, getting more electronic and trying something different on each album. It's hard to be objective about it anymore since I've been an integral part of the new album 'silver dusk'.

## Your music/lyrics and artwork have a very dark apocalyptic feel. What inspires you to create such strong images?

These are the types of words, sounds, and imagery that move me, and make an impact. It's difficult to get specific without individual examples. I would say overall I have a tendency toward introspection,

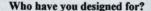
melancholy, obsessiveness and depression. Certain types of sonic and visual art seem fitting to express these frames of mind.

## Your musical style slides in-between different musical styles. How would you describe your over all sound?

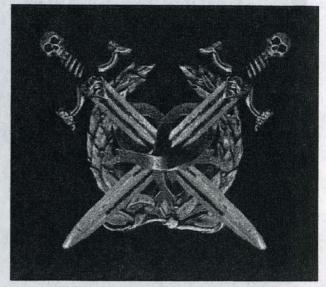
Perhaps there's a single word or phrase for it, but I don't know what it is. I couldn't even say it's based in one style, as some songs come mostly from the acoustic guitar and then have other elements built around it, while others are sample-based, still others are bass riffs. I hesitate to use existing genres because they mean different things to different people. But, in order to give some reference points, we use elements of the following: industrial, classical, dark folk, doom, experimental.

#### Can you tell us a little about the graphic design side of your life?

Well, it's a way to be in control of the visual aspect as well as the sonic. I have a degree in it. so I actually knowing what I'm doing from a traditional standpoint. There are people out there who do very good work but lack that one refinement because they're purely computer-based without knowledge of type, hierarchy, readability, and so on. I'm not looking to win awards or be a pioneer as far as my visuals. I iust want to make things look good and make sense.



The most significant people would be SOL INVICTUS, LORETTA'S DOLL,



SUFFERING CLOWN, MIDDLE PILLAR, THE LIMELIGHT (NYC), and of course all our own artwork and the website (www.chthonicstreams.com).

#### How easy is it to create images that reflect people's music?

It's easier if I like the music, or have some things in common with where they're coming from. Hearing the actual work is best.

#### What is your favourite design that has been used?

That's hard to say. I like aspects of all of them even if I feel they weren't 100% successful. I think 'the world we have lost' came out the most as I intended it to. After that, probably MIDDLE PILLAR PRESENTS 'what is eternal'. I like the new cover for A MURDER OF ANGELS too.

#### You have your own label - Chthonic Streams. Can you tell us a little about it?

CHTHONIC STREAMS was formed to release 'no mans land' due to a conflict on Misanthropy's release schedule at the time. It has grown to be a small mail-order business carrying our releases and

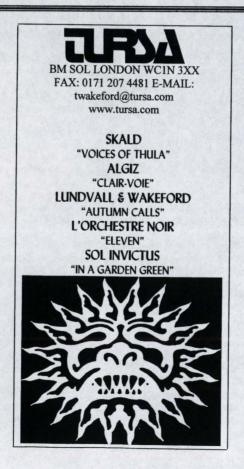
those of similar artists. I try to focus on unique limited editions, perhaps with special packaging. Sometimes we also have bigger artists due to my doing the cover art, such as the cases of SOL and THEE MAJESTY.

#### What are your future plans for the label?

Next, we're releasing a digipack compilation with a special theme, featuring several artists we've been in contact with over the years, and a few new ones, both known and unknown. It will be released before the end of the year. After that, we're discussing individual releases for some of those artists and others.

#### What does the future hold for Dream Into Dust?

Right now, we're enjoying the challenge of compilation tracks. Working according to an external theme and a deadline pulls something else out of you creatively than slowly forming a concept and shaping music over time. Already I'm planning the next release, which will be a special vinyl package, as well as some 7" for other labels, and then the next full-length CD. 'The world we have lost' is a summation, clarification, and improvement of past work with nods to the future. I'm very interested in pushing the sound further and exploring new areas.



### DEATH IN JUNE, DER BLUTHARSCH, SORROW

## AND NON.

LONDON GARAGE, 6th MAY 1999.

Following their highly successful appearance at Camden's Underworld in November last year, DEATH IN JUNE



Boya Rice - NUN

and their Kameraden again chose London as the location from which to begin their 1999 European tour. With four acts of the highest quality on the bill, this promised to be a truly memorable evening. Indeed, those who thronged to the Garage on this fine Spring night were not to be disappointed. As the crowd assembled within the venue, one immediately found much to occupy the senses. Many perused the merchandise stall, whilst others stood watching the array of film clips being projected, including excerpts from Pearls Before Swine, in which both Boyd Rice and Douglas P. appear.

After a short wait, the aforementioned Mr. Rice took the stage, and launched into a lightning-quick aural assault of NON numbers. Beginning with God and Beast / Between Venus and Mars, Boyd showed why he deserves recognition as one of the most innovative artists of our time. Using tonal and emotional textures most 'noise' combos can only dream of, NON's set was at once dark and light; maelstrom and calm. The classic tooth-and-claw anthems Scorched Earth and Total War were rendered with equal adeptness, but the highlight of Boyd's tenure was undoubtedly a new offering. Halfway between the mystic aura of Blood and Flame and the

polished precision of *God and Beast*, his hymn to 'Everlasting Fire' washed over us like a spectrally charged tidalwave. Certainly, if this is a sign of things to come, the next NON opus promises to be their best.

Despite a fairly lengthy spell of inaction Rose McDowall's SORROW appear to be up and running once more. She and Robert were joined by an army of musicians, playing instruments including cello, flute and Northumbrian pipes. As ever, Rose looked stunning in a PVC and lace ensemble, complete with a pair of Angel's wings! The music revealed itself as a heady brew of classical, Celto-Gaelic folk and celestial melodies. In some ways Sorrow produce a truly ambient sound, the authentic acoustic instruments imbuing the group's material with its swirling, ethereal characteristics. Robert flitted between violin and electric guitar, fretting some simple but wonderfully resonant chord sequences on his six-string. Rose, meanwhile, turned her hand to organ and recorder as well as keeping her crystalline voice at its pinnacle for the duration of Sorrow's time on stage. Boyd Rice joined the band for their final song, his deep tones acting as the perfect foil to Rose's vocals. Whilst *Under the Yew Possessed* was a little too sugary for my tastes, I must say I found myself most impressed by this performance. Exquisite beauty balanced by doleful tragedy.

With two blasts of a whistle and a cry of 'Achtung! **DER BLUTHARSCH!**', Boyd announced the arrival of Wien's favourite sons. Albin's hand-picked regiment consisted of John Reid Murphy on percussion, whilst Wilhelm Herich lent additional vocals to the proceedings. Albin and Wilhelm immediately built the perfect atmospheric and visual backdrop to their music, holding torches aloft whilst reciting a mantra-like chant of 'Patria

et Libertas' ('Fatherland and Freedom'). This opening composition bodes extremely well for the forthcoming album. The combination of samples and instrumentation found an immaculate accompaniment in John's martial drumming. Furthermore, it swiftly became clear just how much the talents of Wilhelm complement the Der Blutharsch sound. The eight tracks showcased within some thirty-five minutes included two of the most muscular from *Der Sieg des Lichtes...* as well as a pair of Moon Lay Hidden... offerings. In total, however, half the numbers were new. One of these must surely count as the strongest song in the Blutharsch canon thus far. All of the project's best elements came together flawlessly to make for an outstanding end result. From the dramatic classical instrumentation to the unforgettable refrain of 'Vaterland', nothing here was amiss. More than ever, Albin and Wilhelm were able to trade vocals with each other, the newest member's spoken word being nothing short of amazing. An astonishing selection of songs from an essential act.

The night's finalé was of course provided by **Death in June**. Douglas entered to the tumultuous strains of *Smashed to Bits (In the Peace of the Night)*, bedecked in camouflage smock and mask, Totenkopf flag flying high. Right from the start it was obvious just how good this concert was going to be. The sound was clear and powerful, with Douglas' trademark voice not missing a note. In fact, the man himself put all he had into his performance from beginning to end. This fact certainly rubbed off on the audience, and the DIJ set was without doubt an emotionally-charged experience for all involved. Several pieces from *Take Care and Control* were delivered, with the mournful *Despair* being particularly astounding. The band were definitely firing on all cylinders - so much so that Douglas' singing on *The Bunker* and *Little Blue Butterfly* outshone the studio versions, in my opinion. Similarly, Albin's keyboard playing on the former and John Reid Murphy's percussion on the latter imparted the



Douglas P - Death in June

songs with extra feeling and an augmented sense of urgency respectively. After the beautifully forlorn Frost Flowers the mask was swapped for a cap, and drumsticks for an acoustic guitar. Little Black Angel marked the shift away from a martial stance, again featuring some great synths from Albin. That classic serenade to a degenerating epoch Death of the West was fittingly dedicated to Tony Wakeford, whilst the rendition of Kameradschaft reminded me why it has swiftly become one of my favourite DIJ numbers. A wealth of material was aired. including Giddy Giddy Carousel, a captivating Runes and Men and the poignant Rose Clouds of Holocaust. Following Fields of Rape the approach reverted to a percussive attack. Death of a Man was brilliant, the use of an air-aid siren and samples being especially inspired. More impressive, though, was the overload of intense passion exhibited by Mr. P. I, for one, was deeply moved. A brief interlude ensued with the crowd calling for a well-deserved encore. This wish was duly granted as the night's proceedings reached their conclusion via the depth-charge timpani of C'est un Rêve. Overall, in spite of the fact that the set had to be truncated somewhat. this probably rates as the best Death in June performance I've witnessed. Even in the light of his misgivings about live work, Douglas really seemed to be enjoying himself, and unarguably gave his all. An absolutely mesmeric end to a glorious evening.

Review by Nick Nedzynski.



Unmarked reviews by Lee Powell NN by Nick Nedzynski. ELM by Erin Mills

#### ACTUS – 'SACRO SANCTUM' (Cthulhu)

Yet another fine release on the ever-prolific Germany label Cthulhu. Actus' latest offering Sacro Sanctum, contains an enchanting concoction of European Folk guitars, classical strings, rhythmic drums which are all held together with wonderfully moving male and female lyrics sung in their native Hungarian. The music although mostly made up of rather traditional instruments still manages to create a feeling of great power and control over the listener, which seems to build up as each song is played. Even though traditional sounds and tunes pay a major role on this release. Actus do indulge in the occasional electronics and the track 'Babel Pit' reflects this side of them perfectly, although with dance beats, crushing guitars and European lyrics. comparisons to Laibach aren't far away. This is another example of the highly dignified and beautiful pagan inspired post-industrial European music that is taking the scene by storm.

#### "ADESSO VIENE IL BELLO" 7". (WKN / HAU RUCK! HR3).

Beautifully presented on translucent green vinyl, Adesso Viene Il Bello contains the finest selection of Italian march and fascist easy-listening music you're likely to find this side of Salò. Whether it's on the more notoriously strident numbers, or those that border on jazz territory, there is a power and motivational aura here that cannot be denied. All in all, this 7" is an intriguing aural document of one of the most important eras in history. By the time it ends, it may even have you yearning to join the Squadristi! For the best effect, listen to this whilst imbibing a glass of Italian wine... NN

## ADRENALIN JUNKIES – 'OUTCRY' CD (EARACHE)

This debut from Hulls Adrenalin Junkies contains three slices of hard assed industrial techno, with beats that make you want to dance until you die. It seems a little strange that a debut CD should contain three remixes of the same song but as you listen to them they all sound very different (and look at front 242 they releases four CDs of head-hunter and that worked). There is a sort of underlying Prodigy sound to their work but also mixed with some refreshingly new ideas. If this is a sign for things to come then prepare for a chart invasion

AIN SOPH - 'AIN SOPH' CD (Elfenblut/Misanthropy) As a parting gesture, Elfenblut graced us with two last releases. one being the first full length album by Dream Into Dust and the second being a re-issue of the Ain Soph's self titled fifth album. Originally released on the Dutch Staalplaat label, the original disappeared into the clutches of the loval followers the band have been collecting since their beginning way back in 1984. The music held within the twelve tracks relies heavily on ritual music and its power that it contains. Musically simple in places and vet interesting to listen to through out, this CD is somewhat of an anomaly, as on the first listen it's hard work to work through but with time becomes more enlightening. The CD is presented in a wonderful full colour limited digipak, which is destined to help this release become yet another collectable of the post-industrial scene.

#### ALIEN SEX FIEND -'FIEND AT THE CONTROLS VOL 1 + 2' CD (Anagram Records)

The problem with Alien Sex Fiend was the time they first started. You see, at the time it was cool to be part of the post-punk/goth scene but then goth really took off and the whole thing turned stagnant. But ASF were never really a goth or punk or what ever band. They were

simply years ahead of their time. They pulled in influences from all over the place, rhythms and samples from the industrial scene, rock n roll from rockabilly and punk, the corpse painted B movie images which was part of goth, and fuck me Alien Sex Fiend are born Unfortunately the goth tag stuck and in my opinion has been a lead weight around their neck. The Fiend's music has something wonderfully original to it and has now progressed to dance music which can always be recognised as theirs. This compilation gathers together rare and unreleased tracks covering their whole history. from the early remix of the classics 'Ignore the Machine' and the demo version of 'Dead and Buried' to the blazing techno of 'Inferno' and 'Tarot'. This is a wonderful collection which will appeal to fans and casual enquirers alike - but what ever you do don't mention that 'G' word.

#### ALLERSEELEN - 'ALLE LUST WILL EWIGKEIT/TRAUMLIED' 7" (Aorta)

This 7" comprises two great songs from Austrian born Kadmon. 'Alle Lust Ewigkeit' is from his new album 'Strib und werde' and both tracks appear on the compilation 'The Nitha Fields'. The back of the single cover show some stills from Der heilige Berg by Arnold Fanck, a film starring Leni Riefenstahl This 7" single is dedicated to Leni Riefenstahl herself who did two main films -'Triumph if the will' in 1935 and 'Olympia' in 1938.

'Alle Lust Will Ewigkeit' is an assortment of industrial marching music with haunting vocals drifting above it. The tune doesn't change though the vocals move about a little, both melodic and harmonised.

'Traumlied' is a beautiful dainty little song. There is no singing, just spoken words over this nearly clock ticking sound. Again the tune stays the same with the odd introduction of a little piano and synth sounding which may make their own little tune over the top when introduced. These are really great songs and if you're into post industrial and intelligent avant guard then this is the single for you. ELM

#### AMBER ASYLUM -'SONGS OF SEX AND DEATH' CD (Release)

After the release of the bewitching 'Natural Philosophy of Love' CD, Amber Asylum latest venture is as enchanting as ever. The classic combination of tranquil but haunting vocals set over neoclassical music, which although is not unique, couldn't be put to better use. Kris Forces vocals create an air of timeless ambience whilst the music. which is made up of both classic and contemporary instruments, adds a perfect backdrop. The combination of both create a sensation of sorrow and bewilderment but all the while remaining passionate and sensual as ever. To place a label on the musical style of Amber Asylum is difficult as their music brushes against so many different styles within the genres they inhabit. Only by listening to their music will you be able to understand what a seductive power they hold.

#### ANDROMEDA COMPLEX – 'LAST TRACES OF FORSAKEN WORSHIPS' CD (Energeia)

The second CD release from Italy's A.C, sees them expanding their work and incorporating new ideas, sound manipulations and samples to

guide them along the path to S&M heaven. Each track in which ever guise it takes, neofolk, samples and noise collages, contain a sometimes blatant sexual element. This is carried right down to the artwork which contains images of women in underwear having images projected on their skin and one subtle bondage photo. I'm not to sure what to make of the who thing. I know what they are trying to achieve but in my mind don't really manage it. The CD does have some interesting and enjoyable parts. especially the Mea Domina track, but as a whole didn't do to much for me. Perhaps in a different context it would work quite well but who knows.

#### ATTRITION - 'THE JEOPARDY MAZE' CD (Trinity Records)

The jeopardy maze is an exceptional album, the best I have heard in a long time. The first track 'A virtual Angel' starts the album off with a melancholic violin solo which brings you gently into the CD. Track two is a favourite of mine, it bounces in with its electronic beats and melodies with Martin's spoken words underlying the song and Julia Waller's operatic voice slicing through, giving a contrast of the two vocal extremes. 'Waste not, want..... More' is the most dancey track on the album, like track 2 it bears the faster digital electronic sounds with soft spoken words spilling out underneath it. 'I am a thief' again delicately places the sound of the violin at the beginning sounding almost eerily like whales calling to each other. Slow yet gentle starting this song soon takes off into the sounds of an electrical instrumental mix and Julia's banshee like scream over the top. Track 5 'Dream time collector' starts off with a distorted voice before

dynamically pumping into the sound of Martins words and electronic impulses. Julia plays with her vocals in this one teasing in parts but remaining strong and dominant in most. The violin edges in a little throughout the song complementing the rest of the sounds.

Track 6 'A virtual reprise' another timid beginning by the violin which is uncannily like the one at the beginning of the CD quick and simple yet beautiful.

Track 7 'The thin veil' starts off with a females spoken words under a distorted dark sound pulled along by the viola into a dark and distant creation. The wails and operatics blend in together incredibly creating a very painful and desolate noise. 'A few of my favourite things' has a basic electronic sound with a woman talking dominantly about scientific instruments and a male voice sampler the music then takes its place building up slowly with a lot of experimental sounds. Track 9 'The illuminator' starts lightly until entering into a vocal seranade. Julia's vocals sounding very ritualistic over a drum sampler.

Track 10 <sup>2</sup>Have a nice time' starts with a very dull sounding noise insterted through a childs voice of words saying goodbye, talking about a friend invisible friend or real, who knows? Little jerks of spring like sounds echo after and then leaving for silence.

The last track 'God save the Queen' more like the musak in a furniture shop than the Sex Pistols trashy version. It could be taken more as a piss take than a serious piece of music. It sticks out from the rest of the album as it only has that keyboard sampler sound but it's a good laugh. This is one almighty album and

will be enjoyed by all. ELM

ATARAXIA – 'HISTORIAE'
CD
(Cold Meat/ Cool Moon)

Ataraxia produce a new release which is based on ballads from the Middle Ages. The first part of this CD was recorded in the studio during the 1997 equinox. and the second part recorded live in a medieval court during the 1998 spring equinox. Magical and historical this band really encase the feel of music by remaking sounds from far off civilizations and cultures The music very instrumental harps, flutes, guitar etc and the singing very sacred and ancient sounding. ELM

#### BACKWORLD: "ISLES OF THE BLEST" CD (Harbiner House)

New York's most productive quartet have seen fit to bless us with two releases this year. Following hot on the heels of their excellent debut Holy Fire. Joseph Budenholzer and his notso-merry band have issued another full-length offering entitled Isles of the Blest. Beginning via a soothing clarinet based instrumental, the album hits top form with Heaven's Gate. Everything about this composition screams quality, as luscious twelvestring acoustic guitars combine with gifted string arrangements. subtle keyboards, a sparse electric guitar and Budenholzer's plaintive intonations. The following number, God Against All has a decidedly despondent air about it, but is all the better for this. Indeed, with this album it seems that Backworld have truly reached maturity, both in terms of songwriting and in finding their own unique feet. The perceptive ear will hear antecedents including Scott Walker, Death in June and perhaps Leonard Cohen, but generally Isles of the Blest is

very much an incomparable work.

Additional tracks worthy of note include the subdued aggression of Harrow of Skulls and Season of Sacrifice, with its memorable ritual-like chorus, medieval edged recorders and spot-on percussion. The penultimate slice of music, Leaving the Isles of the Blest likewise possesses a tragic vet beautiful atmosphere. The CD once again indulges Budenholzer's penchant for religious imagery and allegory. Certainly, Isles of the Blest is as much a journey into the main man's rather poetically expressed philosophies concerning life, death, love and faith as it is a musical work. This, of course, makes it all the more intriguing. Classically tinged dark folk at its best. NN

#### BAND OF PAIN – 'RECULVER' CD (Dirter promotions)

The first track of this dark and disturbing CD really goes through you leaving your ears ringing. It has a high pitched machine like noise that fucks with your head and infects your ears. The second track a little more mellow which helps you to recover from the first track. It is a very dark ambient CD with a cinematic feel to it. Track 3 'Kooa.ibb + ukuilu.m' starts off very bizarrely with a dark mysterious sound echoing through you as it leaves you waiting for more deeper sounds other than the single most obscure feeling it gives. It is quite like a 'walking through a misty dark forest at night with shadows of another being creeping around after you'. This is a very clever track not to be ignored. Track 4 'Rejected by Resonance' links up with Track 3's creepy effect. Dark vet slow this track offers the murderous feel and heavy breathing over a very instrumental experimental sound. Sounds like blades.

## MISANTHROPY RECORDS PRESENTS



## BHRZHM

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The new album available 26th april

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### NEW FROM ELFENBLUT



#### DREAM INTO DUST -The World We Have Lost- CD

The long-swaited debut (D of New York's DREAR INTO DOST brings together most of the elements heard so for in the work of this band and its previous incornation DECINGER, and then goes a step further. -The World We Hare lost- is the epitone of sodness and decay, see z

#### AIN SOPH -Ain Soph- Digipak (D

A monument to the power of ritual mapic. Re-release of this classic album by Italian cult act 11H 50PH, originally issued in 1990 by Stanlplant. Get this fonatically sought-after mosterpiece before it's too letel sucr





Aisauftroppi Eljendius, PDE 9. Rodleigh, Saffelk (PT SAU, England 1:-44 f437 828 66 f: +44 f43 827 388 f: omeren @ msantin.deman.o.uk http://listen.to/misauthropp Sir Toude sopeth: -Miskey über allestcreepy crawlies and a presence of fear sets in.....Track 5 'Bloodbath' bears sounds of mass murder, fear, destruction and anarchy. Machine like noises screech through the numbing sounds and industrial darkness including a singing parade through it. Track 6 'Dr. Tumblety has flown' has another cinematic feel to it, very dark and distant. Track 7 'The Vanishing' starts with the sound of helicopters probably combing the land for bodies of the vanishing. Voices echo through the industrial sounds. with its eerie feel and sound of death and emergency vehicles. This really does match the film of 'The vanishing'. Track 8 '3445 South La Brea Avenue' starts with voices talking and then the drowns and surges of noise moaning in the background bringing the air of the song (if vou would call it that) down. A little electronic sound creeps in on top of the noise making it sound strange. The last track 'Habanero High' is a very desolate track with electric shocks of noise pricking it in odd places in between machine like sounds and noises. This is a great CD although a very disturbing one.

#### BLOOD AXIS - 'BLOT: SACRIFICE IN SWEDEN' CD/DLP (Cold Meat Industry)

Even before the release of their first album, Blood Axis were creating ripples in the darkened waters of the industrial scene. After the 'Gospel of Inhumanity' was finally set free, it became an instant classic and catapulted Michael Moynihan's music and views into faces of all. He suddenly becomes American fascist number one. the man who the left-wing press and supporters loved to hate. Blood Axis were taken on the road and met with constant resistance, so much so that they couldn't even find a label or

venue to put them on in England. However they did play live and although not recorded on this tour 'Blot' is a shining example as to the live power that Blood Axis have. The opening track 'Sarabande Oratoria' contains a moving and powerful speech of Oswald Mosley, to the members of his black shirts, as the leader of the British Fascist Party before the outbreak of WW2, and provides us with a prime example of why Blood Axis have caused such controversy. 'Herjafather' follows and shows a very dark and sombre side of the band. With brooding muffled vocals coupled with an almost funeral like tune, their power starts to unfold. Their next track is 'Seeker' with was written by Fire + ices' Ian Reed, is a beautifully classic neo-folk song which is sung splendidly by Michael and accompanied perfectly by guitar and violin. A number of the tracks here. 'The Gospel of Inhumanity', 'Eternal Soul', 'Reign I forever' and 'Storm of Steel' are pulled from the first album but are all presented excellently in the live environment and on occasion seem to gain more power and emotion than the studio offerings. The other tracks are either new for Blood Axis to play or have been used on various compilations. Again each and every one of them represents Blood Axis excellently. Two tracks which deserve a mention are 'The March of Brian Boru' a traditional Irish tune and 'The Hangman and the Papist' a song riddled with emotion and vigour, which is probably one of the best tracks Blood Axis have ever recorded. Again Blood Axis release an album which will become vet another instant classic and should not be over looked of any reason.

#### BODYCHOKE -'COLD RIVER SONGS' CD (Purity)

Cold River Songs is the third releases for Bodychoke and is without doubt one of the best releases I've ever heard. The intensity that is emanated out of each of the six tracks would have made the Swans proud. The first track 'Control' couldn't have been a better opener, the mixture of frantic vocal and fantastically ferocious guitars, bass and drums openly rape your mind as it tears into your soul. The shear power of this track is unmatched; again, Swans comparisons may be close but certainly not accurate. As the album continues the immensity of Cold River Songs becomes more than apparent. Each song grabs you, almost engulfing you in its hold and tightens its grip with each tortured note that storms from the speakers. The structures and content of the songs are very similar to a few examples in the power electronic genre, but with 'real' instruments used instead of samplers etc, but considering that the vocals are supplied by Suttcliffe Jugend's Kevin Tompkins it comes as no real suprise. Perhaps the best release in this issue and one I would have no problems in recommending to anybody slightly interested in damned fine music.

#### BURZUM – 'HLIDSKJALF' CD (Misanthropy)

It only seems fitting that
Misanthropy records should
start and finish with a release by
the infamous Varg Vikernes, an
artist who many say is partly
responsible for the whole black
metal scene and all the
controversy surrounding it.
This latest release was recently
recorded in Trondheim prison,
Norway. Again like his earlier
album Daudi Baldrs, is recorded

using a keyboard and computer only. Gone are the manic guitars and screaming vocals and in there place dream-like tunes and images rain down. The album is completely instrumental and creates a wonderful ambience as its melodies glide out into the air around you. 'Hlidskialf' like its predecessor is a concept album build up around Norse mythology, this time focusing on the death of the Norse God Wuotan. The main difference between this and his last album is the excellent recording quality this album shows and the fact that each track is much more structured than before. Again though, musical comparisons can be drawn to Mortiis, which isn't really a bad thing. With Burzum's home label now gone it'll be interesting to see what his next step will be.

## THE COFFINSHAKERS – 'BLACK SUNDAY' 7" (Primitive Art records)

'Black Sunday' is the second offering from its strangely compelling group. The music as with the first single, is a hogtied combination of psychobilly, country with a dash of punk in the vain of bands such as the Misfits (although no one can even come close to them) and possibly the Cramps. The song titles give an indication to what the group are all about, 'Black Sunday' and 'Virgin Among The Living Dead', good old fashioned vampires, and the lyrics support their vampire theme to the very edge of swamp rock. An excellent foot stompin' release which unfortunately won't appeal to too many reader but I really think it is such a cool record and can't wait for their debut album 'We Are The Undead' due this autumn

# COSMONAUTS HAIL SATAN - 'CAPE CANNIBAL SKULL ISLAND APOCALYPSE' CD (Will Montgomery Records)

I first heard CHS a number of years ago when a friend who worked in a record shop recommended their Hellraiser 7" to me. I took it home and was more than impressed by the dark haunting rhythms blended with samples from the film. Since than I've been on the lookout for other releases by them without too much luck, so when I received this CD in my PO Box I was very excited. And after playing it a couple of times I was again very impressed as the overall sounds that I had been faced with on the 7" where there but taken to more extreme lengths. Although not new material, it contains tracks from the bands first two cassette releases and unreleased tracks from 1993-1994, the sound and content are still incredibly fresh and unsettling. Fucked up rhythms and guitar work lav scattered amongst the catastrophic noise abuse and B-movie samples which create an unpleasantly captivating sound. The music has a lot of comparisons to early Butthole Suffers but with a much harsher-industrial edge. A recommended releases for fans of the strange and bizarre.

# CPINALONGA 'SPINALONGA' CD (Creepy Awesome Predacious Prelacy)

Cpinalonga produce this 8 track album which is very electronic, industrial and experimental. The CD cover is black, white and grey and covered in war torn imagery of soldiers, bodies and just plain destruction. The first track 'Qval' is ordinary

electronic synth sounds with an electronically modified voice over to add to that robotic kind of feel to the rest of the industrial sounds. Track 2 is quite fast beating and electronic and computer sounding with no vocal input. 'Directive - 1' starts off as track 3 which is a little 'Weed' sounding with the robotic type voice over the funky electronic sounds. The melody takes off a little here though remains quite still in places. It could also be likened to 'Skinny Puppy' in a few of their 'Remix Dystempa' tracks. A choir of voices over this synthesizing sound produce track 4 'Coda', this song stays the same with a few sounds thrown in quickly over the top. 'Montague Semantics' Track 5 is very industrial sounding with a mixture of different noises and melodies. There still maintains the electronic feel and vocals Track 6 'Parallel Distributed Processing' is the mesh of experiments and noise. It builds up to a predominantly drum sounding track with undercuts of noise and electronic parts to it carrying on like that just changing the noises here and there. Track 7 'Directive 2' is quite musical with keyboard sounds and electronic techno beats. Quite a nice little song and not quite so experimental or noise orientated. The last track to this 8 song strong album is 'Schreckenskunde' the longest track of the CD which is quite slow mixing electronic with instrumental getting more experimental and electronic as it gets going yet maintaining that Skinny Puppy sound to it. This is a really great album and is ideal for anyone into electronic, industrial, noise and the aforementioned Skinny Puppy. ELM

#### DECEMBER WOLVES - 'COMPLETELY DEHUMANISED' CD (Wicked World)

This CD is not for anyone suffering from migraines or earache and keep your cats indoors as I think they like using them for vocals.

Basically this Boston based death metal band are nothing you haven't heard before. There is the usual high speed vocals, drums and wanky guitars. They weave in dark melodies through the songs and have the odd sample but I think when you hear one death metal band you have heard them all.

I feel dizzy and I think I'm gonna be sick...... ELM

#### DEATH IN JUNE: "TAKE CARE AND CONTROL" CD / LP. (NER / NEROZ )

Douglas P. has a new comrade working with him on this record, namely Albin Julius of 'The Moon Lay Hidden Beneath a Cloud' and Der Blutharsch. Their collaboration has borne fruit in the shape of a sound which is at once unlike anything that has appeared on previous DIJ releases, whilst retaining all the hallmarks and idiosyncrasies that make it instantly recognisable as Douglas P.'s work. The ride begins by going straight for the jugular with a blast of noise which wouldn't sound out of place on NON's magnum opus God and Beast. As the first wave of dissonance subsides, layered orchestral sounding keyboards build a tense and tenebrous atmosphere whilst a screeching E-bow flits between speakers. The tumult reaches its crescendo as mantra like lyrics fall from Douglas P.'s lips - perhaps concerning the treachery of a particularly important historical figure. (?) After this stunning opening comes one of the most accessible tracks on the album, Little Blue Butterfly. A winning combination of tambourine and kettledrum is welded to medieval inspired instrumentation and an incredibly muscular harmony, recalling. As one has come to expect from DIJ, the poetry which accompanies these sensuous sounds demands your undivided attention, being packed full of intriguing esoteric and dream-like imagery. The Bunker, with its dour ambience and sternly articulated monologue, serves as a kind of interlude between the preceding number and its follow-up, Kameradschaft. It is on this composition alone that Douglas P. picks up his trusty acoustic guitar to serenade us in a manner akin to more recent Death in June material. Woven into the fabric of this piece are decidedly avant-garde touches and effects, which keep it within the same

atmospheric territory as the rest of a sucker for acoustic guitars, swirling synths and Douglas P.'s my favourite track on the album. The wonderfully named Frost melody. Moreover, this offering British thespian Patrick Allen in could one ask for? Continuing aesthetically striking song titles is this is an altogether more ominous

Take Care and Control. Nevertheless, being especially when they work in unison with cerebrally stimulating lyrics, this is probably

Flowers is next, boasting another classic even contains a memorable sample of top full-on historical narration mode! What more Death in June's well-established tradition for A Slaughter Of Roses. True to its moniker, affair. Perfectly timed samples imbue the

piece with a further-reaching, evidential sense, whilst an orchestral-ethnic symbiosis provides an added twist. Overlaid with pounding percussion and moments of dissonance, this is possibly the studio work which comes closest to capturing the martial side of DIJ's live approach. Aggression is then superseded by a more subdued tone, as a soliloquy concerning *The November Men* (9/11/1934? ... 8/11/1923??) is embarked upon. This number assumes the most surprising musical stance of any of the suites contained herein, not least in the hypnotic loops of effects and keyboards which lend it an almost psychedelic feel.

Power has a Fragrance flexes the same muscles as A Slaughter of Roses, with rock-solid kettledrums and German language samples countering a masterfully manipulated oration. Despair, meanwhile, opts for a completely orchestral approach, which acts as a flawless backdrop for Douglas P.'s ruminations on the futility yet all-consuming power of unrequited love. This beauteous tragedy, though, is but fleeting, and one is soon confronted by an uncompromising battle-hymn. A vision of hope is proffered by The Odin Hour, as massed voices intone a call to arms and E-bows war amongst themselves. Things are then brought full circle by The Bunker, Empty. Unless, of course, you happen to purchase the Antipodean version of this album, in which case there is still the all-out noise bombardment of Wolf Angel to look forwards to, as well as a looped minuet which indulges Albin's penchant for Italian march music, Circo Massimo. Either way, all are fitting ends to a true tour de force from one of the world's most consistently intriguing artists. With their latest release Death in June, as always, have banished deja vu far from sight, and consigned mediocrity to the deepest of graves. NN

#### DER BLUTHARSCH-

### THE MOMENT OF TRUTH 10" WKN (WKN 4).

In the wake of *Der Sieg des Lichtes*... Albin has issued a further four new compositions on translucent vinyl. Commencing with a spectral-ethereal soundscape, the first track breaks into a grandiose, mid-paced orchestral driven affair with a decidedly ritualistic air about it. As always with this project, atmosphere is at a premium - so much so that words are rendered somewhat impotent in attempting to express the depths of thought and passion aroused when experiencing their music. The next number is no exception to this rule, since it opts for a more subdued, ambient tinged approach than its predecessor. Nocturne images of nature and the ancient spirit of Central Europe are conjured up, whilst whispered vocals send an icy chill down one's spine. Side two begins via the sound of a fanfare, which heralds an a swift, storming barrage of pummelling percussion, circling flutes and sinewy brass. This compelling mix is topped off by Albin's vocals, which sound stronger and more confident than ever. Almost as quickly as it began, the onslaught is over, leaving a shell-shocked listener to recuperate to the strains of an Italian female voice asking *Quando Passan I Battaglion?* From the second it begins to the time the stylus has reached the run-out grooves, this record is one of unassailable brilliance. Der Blutharsch have once again created a work of art from the ashes of history and the promise of that which is yet to come. Let it in. NN

### DER BLUTHARSCH / DEUTSCH NEPAL: 'APOCALYPTIC CLIMAX 2' 10" (WKN 5).

Apocalyptic Climax 2 is the latest project to come out of Albin's WKN stable and, as one would expect, it is up to the same high standard as the rest of this label's output. This time, the work is a collaborative effort between the Blutharsch main-man and Linda Baby Doll of Cold Meat Industry stalwarts Deutsch Nepal. The atmospheres conveyed by this 10" are predominantly stark, unyielding and bitterly cold. Deep, droning ambient washes are augmented by suppressed samples which impart an overall feeling of disquiet. Distortions, tape-loops of authentic instruments and a meandering de-construction of the accepted "song" format all serve to imbue the record with a further experimental and improvised air. Some of the tracks presented here bring to mind a bleaker-than-bleak road-movie or horror-film soundtrack, and as such this 10" is certainly not suggested for the more faint-hearted amongst you. But then, you wouldn't be reading Judas Kiss if you fitted that description, would you...? NN

#### DER BLUTHARSCH -'DER GOTT DER EISEN WACHSEN LIEB' MCD (WKN 6).

Perhaps the moniker of the Blutharsch only label should be changed from "Wir Kapitulieren Niemals" to "Wir Schlafen Niemals", for Albin must have very little time to sleep what with writing, recording and issuing his constant stream of releases. If the DB mainman has an avowed intent to become the most prolific artist on the Austrian scene he must surely have already achieved that aim. Limited to 606 copies with a title (one assumes) taken from a poem by Ernst Moritz Arndt, Der Gott der Eisen wachsen lieβ represents possibly the most ambitious Der Blutharsch work to date. From the cold, hypnotic opening strains to the CD's final loops, this is a fully realised and finely honed piece. The music is continuous, with well-placed interludes conveying a unitary sense despite the diversity of ideas on offer here. The second track recalls the ethno-European medieval feel of The Moon Lay Hidden Beneath a Cloud, albeit with a slightly more despondent air. Chiming percussion and solemn vocal samples interlace with whispered lyrics and flute samples. The best is certainly yet to come, however, in the form of a dissonant classical-industrial follow-up. This particular composition features some amazing samples, most notably "We are the Sons of Odin". Absolutely magnificent. Nevertheless, the penultimate composition is equally good. Although some might find it surprising, this faster-paced affair is melodic, catchy and quite accessible. Der Blutharsch simply go from strength to strength. If you haven't yet encountered this group's music, you should make every effort to investigate. You won't be disappointed. NN

### DER BLUTHARSCH -'GOLD GAB ICH FÜR EISEN' MCD AND VIDEO BOX. (WKN 7).

This lavishly packaged boxed set is an audio-visual document of the European tour undertaken by Der Blutharsch along with Death in June and NON in November 1998. For your money you receive a CD, video and booklet of photographs, all wrapped up in a textured, foil-blocked box. Fortunately, the quality of presentation exhibited here is also matched by the music. Not only has the CD been clearly recorded but the group's performance is an energetic and memorable one. All the compositions are presented with the correct balance of emotion and

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coldness. As at their recent London appearance, the vocal interplay between Albin and Wilhelm adds a very special strength to many of the numbers. Especially enjoyable are some unique live touches such as an extended bilingual dialogue in Latin and German on the second track and a narrative provided by Boyd Rice on the concluding piece. The video features the same set of experimental anthems, albeit recorded at a different location. Again, both the picture and sound are exceptionally good. Of particular interest are the opening sequences. Set to the strains of a Finnish version of Lilli Marleen, one is given a fly-on-the-wall view of the Death in June and friends tour experience. Likewise, the final song on the video exhibits an entertaining sense of humour that might take certain people aback! This is without doubt the best video release to come from the World Serpent stable. Make haste before the limited number available sell out! NN

### DELERIUM - 'KARMA' CD (Nettwek)

Delerium are, for those of you who don't already know. Bill Leeb and Rhys Fulber. otherwise better know as Front Line Assembly. Delerium was started as a release for dark experimentation in ambience and electronic music, something which Fulber would take a step further, with his excellent releases as Will. As time progressed so did the ideas behind the music that Delerium were producing and Karma. which was originally released in 1997 and has sold almost 200. 000 copies in North America alone, reflects a massive shift in direction. As a result Delerium have almost become a house hold name in the club scene due to a remix of the track Silence. which is taken from this release. Each track on Karma is filled to the brim with contemporary female vocals and mellowed dance beats and rhythms creating a relaxing but almost chart worthy feel. This re-issue also contains a bonus CD of six remixes, one of which is being played by big names in the dance scene. I'm not too sure that fans of FLA will appreciate this release as it really couldn't be described as industrial in any terms but it does hold a certain commercial charm all of its own.

#### DISSECTING TABLE – 'LIFE' CD (Release)

Dissecting Table hail from Japan and makes industrial noise music, but is far removed

from the likes of Masonna and Merzbow, who together with a few other groups have personified what we think of Japanese music in terms of sound and content. Dissecting Table are different and 'Life' is a monster of a release. From the heavy Skinny Puppy style beats on the opening track we're thrown head first into a screaming onslaught of noise. samples and beats, which although drill into your brain at an incredible speed also makes it very listenable. Through out this release you are exposed to the out of control noise and howling vocal, which start and stop and an unpredictable rate. merged with an 80's/90's industrial feel of beats and tunes. A harsh release to listen to as it pushes you to extreme levels but is very rewarding at the same time.

#### DREAM INTO DUST - 'THE WORLD WE HAVE LOST' CD (Elfenblut/Misanthropy)

The darkness unfolds almost instantly as the first notes from Maelstrom seep from the speakers. The scene becomes set as the solitary world of Dream into Dust forces its way into our very homes. An overwhelming sense of war and destruction are laid bare and offered to us. Derek's unique voice and acoustic guitar guide us into the very heart of what DID have to offer and show us why they are carving quite a name for themselves since the release of their 'Hope For Nothing' cassette. Derek's voice seems to contain an

isolating despair but also holds a great warmth. Somehow it manages to really sink deep into you and makes you sit up and take notice of what he's saving. Numerous styles are explored within the nine tracks presented to the listener as they are lead on an apocalyptic journey in to the very reaches of the bands soul, industrial noises and soundscapes, neo-classicism with folk tinges and an ever-so slight gothic/doom edge. The whole album has a massive undercurrent of sadness and isolation held within and these are carried forward by the artwork and general atmosphere that is created by the CD as a whole. An excellent album and one which really shouldn't be ignored.

#### DREAM INTO DUST - 'A PRISON FOR ONESELF' 7" (Chthonic streams)

This 7" single is a beautiful instrumental single which is full of darkened energy and originality. The first track 'Dance of the dead' is a very heavy deep song with no vocal input but heavy dark sounds of percussion, woodwinds and brass. It has a very stormy effect with sounds of wind flowing through wind chimes. Side 2 'Once upon a time' is very deep and melancholic. There is no basis for this track just sheer darkened energy and very relaxed sounding noises. This is a brilliant 7" to be enjoyed by all who follow Dream into Dust. ELM

ENDVRA - 'THE WATCHER' CD

#### (old Europa café)

After the dust settle on the incredible 'Great God Pan', Endura bring us the Watcher and the two couldn't be more different. 'Pan' was recorded over years with more and more fine details added and restructured to create a neoclassical recording that will be hard for anyone to match, the Watcher wasn't. Gone are the structured songs are in there place lies one long track containing only sound manipulations.

But, as with all Endura releases it contains a certain something, which makes it almost addictive. Which is strange as this releases isn't the easiest to listen to as the sounds swirl around you're mind creating a dark, haunting almost claustrophobic atmosphere which will only leave you once the CD has finished. This is yet again another excellent example of why Endura have become the Kings of dark ambient ritual music.

#### GODFLESH - 'US AND THEM' CD (Earache)

Godflesh are quite a unique little band from Birmingham who enjoy the use of experimentation in their music combining different music styles and ideas. Fuelled with heavy guitar based songs they maintain a remixed atmosphere though you don't know whether to mosh or dance about. I see a little of 'Penal Colony', 'Front Line Assembly' mixed with 'Adrenaline Junkies' to this album though it is all still good. Some of the songs on this album are typically metal such as 'Witchunt' which bases itself around ear jerking vocals, guitars and drums thought others such as 'endgames' very experimental and dance like Godflesh don't really fit into any fixed category so if you like

the aforementioned bands then they are the band for you. ELM

### INADE - 'V.I.T.R.I.O.L' 7". (Loki)

Tribalistic chanting over crashing clannging metal sounds start this 7" off. This track gives off a monsterous nearly alien affect with a chilling aftertaste. The music is deep and dark and it sounds like it is from the creature from the black lagoon. Very intense sounding. Track 2 is again very dependant on the dark dreary monsterous effect. Instruments slide up and down amidst the screeches, scratches and pounds of disasterous instruments which cut through the track like a knife. This is a very dark and disturbing single and has quite a bit of noise intensity so be warned. ELM

# IN THE NURSERY – 'DUALITY' (ITN Corporation)

From the sound of the first military snare, vou become completely immersed in splendour of ITN. Their music is like a titanic force, which grips you, holds you helpless while it injects its beauty deep within your soul. This may sound far-fetched but the music of ITN is something quite unique and moving. They are one of the few bands who's music really moves me but for some reason, I just cannot explain why. Duality is another passionate example of this emotion-fuelled power that they have. The music as always is built up of synthesiser beats, classical sweeps of music, beautifully elegant female vocals that are firmly held together by the ever present snare drum which complements the music perfectly. This release is a re-

issues of the Third Mind

Records' 1992 release with the

inclusion of two extra tracks

that were recorded at the same sessions as the rest of this outstanding release.

#### IN THE NURSERY – 'MAN WITH A MOVIE CAMERA' (ITN Corporation)

'Man With a movie Camera' is the third release for ITN as part of their Optical Music Series, as sees them turning their attentions to this 1929 Russia piece of cinematic history. As with the other two releases ITN have again successfully captured echoes of the past and fused them together with futurist images to create yet another intensely atmospheric and moving piece of work. The multitude of sounds and tunes create an ever-growing multitude of images and emotions within you. ITN have taken their score to a number of cinemas and performed it along side the original firm. Although I wasn't able to see one of these performances, I was lucky enough to see them perform at a showing of 'The Cabinet of Doctor Caligari'. Their score fitted the film superbly and matched the images. expressions and mood of the film perfectly. Their skill as writers of fine music was more than apparent then and with the release of this album still remains true

#### KEROVNIAN – FAR BEYOND, BEFORE THE TIME' (Cold Spring)

As the world of black ambient grows benign at our feet, new and darker musical acts are discovered. Perhaps the darkest of these being Kerovnian. A group shrouded in mystery and intrigue, Kerovnian's music conjures up an occult world of immense darkness who occupants draw influences from black magic and images of war and destruction. Kerovnian's

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PixiePost@piskidisk.demon.co.uk http://www.piskidisk.demon.co.uk http://www.piskidisk.com music contains all the elements of dark ambience but takes them a step further into the darkness Ultra low vocals containing words and passages spoken in the ancient language of Kerovnian are also used to strengthen the atmosphere that ebbs from the speakers. The CD is all so presented with a 12-page booklet which represents the six songs recorded. Cold Spring have been so taken by the pure darkness of Kerovnian's recordings that they have been signed up for a five-album deal. As this is, only the first chapter exceptions for the following

albums will be high. This really is a must for lovers of dark ambient music.

### LADY MORPHIA – 'PANGAEA' CD

This CD consists of 5 tracks. Tracks 1 and 2 are fairly similar with the same orchestrated sound, male goth type vocals and whispy female vocals flowing in the background. Track 3 takes a complete turn with 'Mysteries I now accept' with a turn from orchestrated instrumental sounds to a fully plugged in goth rock 80's sound. I can imagine pointy

boots, black coats and big crimped back combed hair with a Morrisev swaggering hip dance though no flowers in the back pocket. Electric guitars, xylophones and drums with an 80's goth rock vocal. A very solemn 'Acies:Terra' Track 4 has flute, xylophone, guitars and piano concocting a very solemn sound slow yet beautiful. The last Track 'The onward march of destiny' starts with a sample of a man talking then a blade strikes through it bleeding the beating of drums and the spoken words of men behind. The singing starts over the top to seal it all together.

#### LOWLIFE

Lowlife was founded in 1998 as a label whose aim was not only to produce quality industrial music but to also make the packaging as interesting as possible, a release that founders Heidi Hubner and Lars Dangel would buy themselves. Their first release by T.Stalk entitled 'liquidation totale' was a limited release of only 23 cassettes in a velvet bag, this was closely followed by Jack or Jives's 7" 'a carrier pigeon. Again another limited releases, this time on heavy white vinyl with a foldout cover and inserts, limited to 258 hand numbered copies. 1999 saw the release of their fist album 'Einheitsfront' by B.Nai B.Rith and again was represented by another classically pressed black vinyl on a limited pressing of only 425 copies. Again the vinyl is presented in a fold out sleeve and hand numbered.

The future promises an album release by T.Stalk and another album and single release by B.Nai B.Rith later this summer. After that who know? But if these two releases are an example of their future output, expect great things.

#### JACK OR JIVE - 'A CARRIER PIGEON/RITUAL TWO' 7"

This is one brilliant masterpiece by the band 'Jack or Jive'. Side A 'A carrier pigeon' is very Japanese sounding with young female vocals. The music itself is very ethereal melodic sounding and you wouldn't class it as being industrial sounding. It reminds me of the type of music of Allerseelen's 'Traumlied' as it is very delicate and gentle and so beautiful sounding. Side B is very harmonised wispy and mystical. The again female vocals wail over the music and get quite operatic. This song sounds very 'empty' and sullen yet it is still so moving. The 7" comes with a fold out cover with some great art-work attachments and on white vinyl. Brilliant and beautiful. ELM

#### B-NAI B-RITH - 'EINHEITSFRONT' LP

Founded in 1995 from the ashes of Non Omnis Moriar, this is B-nai B-rith's debut album release. 'Einheitsfront' travels the vast expansions of industrial and noise to hijack and manipulate sounds and rhythms into an immensely exciting first release. With the addition of beats and samples, the transformation from the ordinary to something more majestic is complete. Musically the album slides from an almost power-electronic feel into something more structured and rhythmic in an almost NON/Boyd Rice vain. The whole thing is held together by a fine thread of rhythmic beats which make it a lot easier to palette in one sitting as opposed to other more intensely ear destroying releases, but without losing any of its gut wrenching power that lay stirring within. again with great packaging it helps make this release even more appealing.

This CD sees 6 tracks from Last Dance's back catalogue being remixed and brought up to date. The music is a supple mix of goth and darkwave tunes and elements thrown together to produce a quite upbeat release which isn't too bad at all. Catchy pop tunes and lyrics (with an 80's feel) with dance beats seem to be the favour of the goth scene at the minute but this is one of the better releases I've heard. Again, one for the goths out there.

### LULL - 'MOMENTS' CD (Release)

I love getting packages from Release as it generally means I just received some damn fine music. So when I got Lulls new CD 'Moments' I expected the same, and since Mick Harris is well renowned for his work as Scorn I couldn't wait to get home and play it. Ok, so it was the first Lull release I've heard but I must say I was very disappointed, especially after reading the press release that accompanied the CD - 'Ambient escapism. Based in parts on Harris' deep appreciation of Lynch's Eraserhead'. Ambient it is but I found very little to it and quite dull in places. The CD is split into 99 tracks but some of the recording levels are so low that even when the volume is switched up only a slight mumble could be heard. There are some excellent dark ambient releases available out there but unfortunately for me, this isn't one of them.

### LUX SEXUALIS DEORGANISM – 'INT-EXT XXX SUICIDE' CASSETTE (Self released)

As you may remember from last issue, I put a ban on all cassette reviews because of the amount of real crap I was being sent. I mean how hard is it for some one to record a few songs on a tape, photocopy a cover and announce to the world that they have an album out. So it may come as a surprise to some of you that after receiving this release I had to rethink my whole concept of cassettes.

This is the first of three cassette releases from California's LSD and screams bloody quality before you even play it. The Tape comes housed in a pale brown cardboard box sealed with 'slightly controversial' artwork with is individually numbered and limited to only 50.

The cassette itself contains nine tracks of some of the darkest, most intensely black ambient music I have heard for a long time. Ultra low drones build up hypnotically into thunderous raptures of smothering darkness. Images of immense bleakness fills this whole release, which could easily have been recorded as a film score to one fucking scary film. It's hard to say what motivation and influences LSD have, but their music has an addictivley original feel running throughout this whole release. It seems almost criminal that a band with such a massive amount of skill in producing an enveloping blackness has yet to be unsigned by one of the major companies within the scene. If this release is an opening to the work of LSD then I can't wait for the next two releases and would suggest that you get hold of a copy of this cassette before it disappears into the very darkness that spawned it. Without a shadow of doubt one of the best ultra dark ambient releases. I've heard in very long time.

### MELEK-THA - 'DE MAGIA NATURALI DAEMONIACA' CD (Cold Spring)

As the opening track (a manipulated sample taken from Hellraiser 3) storms from the speakers you know what you've let yourself in for – one hell of a CD. Images of death, destruction and demons litter this whole trip into the very reaches of hell. Dark, orchestral music is the torch used to guide you along this hazardous journey. This second album from Melek-Tha, strives to drive the listener deeper into their world by creating a unique and gripping intensity via the sound structures they create. The music is hard to define as it contains elements of various industrial genres, possible comparisons could perhaps be drawn to the likes of Laibach but only by listening to the CD can you appreciate is true power. This is truly the battle music for an occult generation.

### MERZBOW/GENESIS P-ORRIDGE – 'A PERFECT PAIN' CD (Cold Spring)

It seems that now, as industrial music runs as free and widely available as wine, that collaborations are becoming an all too easy way for a label to cash into two ever growing fans bases. However, this can't be said for Cold Spring's Genesis and Merzbow team up. Unless you've been asleep for the last twelve years or so, the name Genesis P-Orridges should scream out 'Godfather of industrial' at the very least and Merzbow, well Merzbow has been creating some of the most intensely fucking-up industrial noise anybody could possibly imagine. So to pull together two legendary names within the genre together and create such an over-welmingly intense album is sheer genius. As one might expect the music, (if it can be called that), is an almost deafening barrage of noise and frequencies that drill through your mind bone and rape your senses, leaving them in tatters for Genesis' lyrics to

plant there seeds and grow within the cranium fluids that nurture them. The entire album offers a tortuous glimpse into what these two artists have to offer and throws it into your face at a tremendous rate. There have been a few comparisons to the early art terrorism that Throbbing Gristle that spawned but the sheer power and quality of this release seems to grow stronger on an almost different path all together. An incredible release that any so called fan of industrial music can't do without (and it scares the shit out of my dog who always leaves the room when I play it).

### THE MOON LAY HIDDEN BENEATH A CLOUD: "REST ON YOUR ARMS REVERSED" CD. (WORLD SERPENT DISTRIBUTION).

This CD album brings together all the various works originally recorded by The Moon Lay Hidden Beneath a Cloud for compilations and their own vinyl releases. Given that Albin is now continually forging ahead with Der Blutharsch, Rest on Your Arms Reversed probably constitutes the swan song for this cult duo. The seventeen offerings contained herein span several years of the band's existence, as well as comprehensively exhibiting every approach utilised by this incomparable and innovative project. From the martial and assertive strains of the opening number to the solemn a cappella battle hymn that concludes the proceedings, every note and couplet shines. Via filmic atmospherics, Eurocentric ethnic esoterica and sinister medievalisms, the talent and originality of both protagonists involved is always evident. Similarly, Alzbeth's vocals remain consistently lustrous, conveying emotions which range from scathing venom and spectral foreboding, to pleading beauty and unconquerable strength. Perhaps surprisingly, given its compilation status, this collection is actually one of the Moon's most engaging releases, and as such makes for a perfect farewell. Hopefully posterity will see this incredible act gaining the prestige and profile they truly deserve. NN

### NATURE AND ORGANISATION – 'DEATH IN A SNOW LEOPARD WINTER' CD (Snow Leopard/WSD)

This latest releases from Michael Cashmores' NAO is somewhat of an unusual one as it is a rough mix of an unfinished album, which will never see the light of day as a completed one. Missing are various instruments and the vocals, which leaves only a piano, two violins, cello and a viola as a reflection of what the original concept had to offer. However, even though this album is only half finished it still demonstrates what a fantastically wonderful musician and writer Michael is. The music has a haunting splendour, that is built up around the enchanting piano work, which lifts it high into the air, letting its dignified sound rain down on you. A fantastically timeless piece of work, which is hopefully a sign as to what NAO has to offer in the near future.

### PITCH SHIFTER - 'INFOTAINMENT' DCD (Earache)

Four young men make up this disturbing demoniac metal band. This CD contains 11 hard hitting tracks each grabbing you by the balls and twisting. The CD comes with a free CD – ROM which features tracks remixed by Pitchshifter themselves and three bonus video clips.

The music itself is very heavy, quite a bit based around the bass as it is used quite a lot in the underlying floor of the songs and as small solo parts which makes it a little more interesting. Although it is your average 90's metal sounding band I can't help but compare it in a way to the Prodigy in that there are quite dancy parts to it and those emphatic drums. Though not quite as punky and dancy as the Prodigy the metal parts are thrown like a boomerang to allow for a small dance bit and then thrown back. This is though a metal CD and not to be classed as anything other. It has good potential as they have experimented in various types of sound to make themselves original, they maintain their own sound and make your head ache. ELM

### PROTAGONIST - 'A REBOURS' (Cold Meat Industry)

Yet again Cold Meat have shown why they have built up such a well respected name within the realms of the avant scene by releasing this debut CD by 'The Protagonist'. Filled with strong, beautiful neo-classical tunes, the CD has a very encapsulating quality, it draws you in and makes you want to listen again and again to what it has to offer. Within the tombs of neo-classicism where is a powerful militaristic under-current which haunts every track, the two styles almost Kaleidoscope like spiral around each other before ultimately colliding together and releasing an immense sense of power and control. Like a lot of music recorded today the production quality and standard of writing is incredible. Although a lot of music contains many the same qualities and styles they, all seems to retain a vast amount of originality, which is of ultimate importance. The Protagonist sees to do this

without even trying and has produced an excellent album with will surly find a comfortable resting place in the homes and hearts of fans of neo-classical music.

### PUISSANCE – 'MOTHER OF DISEASE' CD (Fluttering Dragon)

This, the third album from Puissance sees them taking their brand of neo-classical music to a higher level than ever before. A whole splendour of the neo-classical atmospheres that flow from the speakers are incredible. They have an emotive power akin to that of In The Nursery but also contain a much darker element. The whole album has a strong underlying current built up around a harsh militaristic feel, which plays and torments the lavishness of the neo-classicism but ultimately blend together to create an overwhelming emotional final result. Again like much of the fantastic music that is being produced today, Puissance show a great skill in the writing and recording of their music which untimely creates an almost hypnotic and engulfing presence. The sheer power within this record can be heard throughout the whole album making it a future classic within the genre.

#### **SKINNY PUPPY**

### 'REMIX DYS TEMPER' CD (Nettwerk)

Skinny puppy are perhaps one of the biggest and most well know of all of the industrial/crossover bands and their style and musical inspiration can easily be see in today's EBM, industrial/techno scene. Dys Temper sees 13 tracks for Skinny Puppy's extensive back catalogue being radically remixed by some of the bigger names in the industrial/techno field. As with all remix albums you have to detach from the original records and look at them for what they are, which is completely new songs. In the case of Dys Temper, you can do this and still think what an excellent Skinny Puppy album it is. Although the songs have lost a lot of the uniqueness of the original records they now have a new life and will introduce a whole new generation to the world of Skinny Puppy. Amongst the barrage of remixes which include Josh Wink, Gnuter Schulz (KMFDM) and Rhys Fulber, a new recording of the dance-floor classic Smothered Hope can be found recorded by Ogre himself. This sees him moving away from the early industrial pop feel of the original to a 90's EBM classic. As remix albums go this certainly isn't bad at all as in draws in a multitude of remix styles, from drum and bass to noise and even some funk bass line, instead of the EBM/dance beats, which goes to show that a great deal of time and effort was put into it.

# 'BACK AND FORTH series two' CD '12 INCH ANTHOLOGY' CD (Nettwerk)

After the success of Dys Temper, Nettwerk have reissued both the 12 inch Anthology album which collects tracks for four of Skinny Puppy's now long deleted 12"s, (Dig It, Addiction, Stair and Flowers and Testure) and Back and Forth series two, which collects early tape releases, live tracks from Skinny Puppy's first concerts and a few odds and sods. The Anthology is an excellent releases as it presents some of the best releases in S.P's career in their extended remixed versions as well as tracks that weren't included on any of the albums they released. Back and Forth 2 is still a fantastic release but would have very little to offer any one but real fans of the band, as some of the records are a bit ropy in places and the production and sound quality skips around. All that said it still acts as an interesting and enlightening insight as to what made Skinny Puppy the giants that they became.

### RAISON D'ÊTRE - 'COLLECTIVE ARCHIVES' DCD (Cold Meat Industry)

Raison D'être is the work of one man, Peter Andersson, who over the last seven years or so, has thrived to take dark ambient music to deeper, more desolate realms, which he has so successfully managed to do. As the title states this is collection of his earlier work most of which has only been available on cassettes or compilation along with three previously unreleased compositions and five exclusive remixes from his first CD 'Prospectus I'. The music contained on the two CD's is fantastically dark and bleak, it has an almost controlling element to it. The sounds and chants head straight for your soul where they embed themselves, burning deeper and deeper as each composition ebbs ghost like from the speakers. There is almost a hypnotic feel to the whole ambience that is

created. Musical and emotional comparisons can be drawn to the encapsulating 'Nature Unveiled' period of Current 93album as they both contain elements in sound structure and atmosphere that are very similar to one another.

This remarkable release is accompanied by a lavish fold out inset which contains notes on the releases as well as painting by Russian artist Alexander Nemkovsky, which compliments the music wonderfully.

### SOL INVICTUS - 'IN A GARDEN GREEN' CD. (TURSA 021CD)

Hot on the heels of L'Orchestre Noir's fabulous Eleven CD comes the newest work from Tony Wakeford. Offering more diversity than previous releases, In a Garden Green is a definite step forwards for his operations under the Sol moniker. The opening composition, Europa is co-written with Tor Lundvall and has a definite ambient feel akin to the pair's earlier collaboration in places. Come the Morning is in many ways a perfect collision between the worlds of Sol Invictus and L'Orchestre Noir, with Tony's trademark guitar and vocals woven in between a powerful classical tapestry of strings and trumpet. Indeed, things just keep on getting better whilst this album is spinning, not least as the track counter hits five. Here we find a stunningly beautiful rendering of Ave Maria. Celestial female singing makes this the most moving piece to grace a Wakeford recording since the studio version of In Europa. The music itself is just as impressive. Gifted guitar playing is bolstered by an unforgettable bass line, with the end result being that not only is one left awe-struck, but also wondering why Tony had left his bass gathering dust for so long. This is followed the epic title track, upon which Karl Blake and Mr. Wakeford duet to great effect. The best is arguably saved till last, however, by way of the final two numbers. No One exhibits an anthem-like quality, the energy of the chorus contrasting brilliantly with the subtlety of the verses. Personally, I can think of no better way to bring this work to its terminus than via Europa Calling. This is definitely my favourite SI song of the moment. The sounds are a precise mixture of ambient, folk and classical styles with instrumentation ranging from acoustic guitar and violin to bass, electric guitar and synths. The lyrical images are intensely compelling and exceptionally strong, as Wakeford evokes a spectral vision of Europe past and present (and future?) This truly is the sound of Europa Calling. Here's hoping Wakeford's personal Radio Europa will continue its broadcasts for many years to come. NN

Without doubt one of the best releases of dark ambient available.

### ROZENGRACHT - 'NEW ROZE' CD (Roze)

From the opening seconds of 'New Roze (1). the sound of smashed metal used as percussion, set the scene as to what Rozengracht have to offer. Slowed down guitars and bass with tortured vocals are thrown against the thunderous percussion which dominates the whole CD. Each of the three tracks here, entitled New Roze 1-3 continue with the same theme and musical arrangement with the pounded metal seeming to dominate the whole affair. Their sound which can be compared to that of early Einsturzende Neubauten, is a fine example of industrial music which seems almost over looked at the minute, in the wake of white-noise and dark ambient releases. A very strong and motivating release that should appeal to fans of early traditional industrial music or those looking for something a little different into today's massive scene. I should also mention that one of the percussionists is Franz Nigl, whose band Allgrena were reviewed very favourably in last issue, which their debut 7" release

#### SHADOW PROJECT - 'FROM THE HEART' CD (Apollyon)

This CD features the late Rozz Williams from the long-standing gothic rock group Christian Death and Eva O of Super Heroines and it is the first release in 4 years. They formed Shadow Project in the late 80's when they married and moved down to San Francisco then reforming the band in LA.

This album takes a step back from the hard-hitting Gothic Rock of their previous recordings with primarily acoustic guitar and piano accompaniments. They create a great harmony together in each other's vocals encapturing the music around themselves and produce great melodies. Anyone into Christian Death, Dead Can Dance, Rozz, and Eva's solo outgoings will love this little collection. ELM

### SLUGWRENCH - PROLE CD (Intolerance Communications)

This is the first release I've heard by Slugwrench and I must say I was pleasantly surprised as it's a prime example how American bands are playing with electronic music whist moving forward, away from the safe confinements of the EBM/electro-techno scene, which has become so popular. Ok, so of course 'Prole' contains dance beats and sampled instruments but so what, they've also managed to amalgamate a swirling barrage and electronic pulses and soundscapes to produce a new and fresh cyber-electronic-hypnotic sound which should appeal to techno fiends, EBMists, electro-goths and even some true industrial follows who are looking to expand

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No Festival Of Light - Officina Gentium... CD nightmarish atmosphere with satanic outbursts

their horizons. Each track turns a corner and leaves its predecessor in the distance, making the whole CD and unexpected in-site to the band. A strange noisy release which can't really be knocked.

### SOPOR AETERNUS & THE ENSEBLE OF SHADOWS – 'DEAD LOVER'S SARABANDE' CD (Apocalyptic Vision)

After 11/2 years, Sopor Acternus & The Ensemble of Shadows have returned from their darkness to bring us their first part of 'Dead Lovers' Sarabanda'. Embedded in a photographed session of an Ankoku Butoh – choreography. Their album goes back to the roots of their work or there true Goth or 'Cult of Death'. Their music is a combination of dark chamber music and medieval folk. They use a range of acoustic instruments such as the strings, brass and woodwinds and a use of saddened vocals. The CD booklet shows a story in photographs of tragedy, decay, sadness and death morbidly displayed in black, grey and white depicting the solitude and pain that channels through the music.

Good instrumentally sounding CD with great art work. Great for goth and dark wave lovers. ELM

### SORROW – 'SLEEP NOW FOREVER' CD (Piski Disk)

'Sorrow' represents the recent works of Rose McDowall and Robert Lee. The music is dark – ambient – Electro – Acoustic – Ether – Pop, with catchy melodies. Rose McDowall, singer, Musician, Songwriter for 'Sorrow', is best known, worldwide, for her successful duo 'Strawberry Switchblade'. They were the original Diva's of Dark – Pop, and have been imitated by many. Robert Lee, Minimalist Composer, Musician and producer has worked with Rose McDowall for ten years assisting with her Sunflower concerts and orchestrating her songs for 'Sorrow'.

This CD starts off with a beautiful harmony of vocals by Rose blending in gently together in a whirl of orchestral music and penny whistles spinning it gently into a cavalcade of beautiful melodies. Track 2 'Love Dies' provides an aesthetic disposition of sounds and harmonies. The vocal element is really the backbone to the sound of this CD, every vocal has its own job assisting in the flow of the music. Track 3 'Turn off The Light' shows a little clarinet and acoustics just backing the vocals spoken and sung. This really works well together, as you don't just look at it as being a solo unplugged CD nor just an acoustic session. 'Haunting' track 4 is very orchestral sounding like being in the theatre starting slow and quiet until reaching its peak still retaining a slow motion feel to it showing a lot of feeling and depth. Track five 'Fear Becomes You' has a very uplifting fresh feel to it, expertly harmonised and orchestrated, a lovely pretty song. 'October Faul' Track 6 lies a lot on acoustic strings and woodwinds. Roses' vocals echo off of each instrument all flowing greatly into place. A piano starts this little song of 'Wishing Stone' tinkerbell chimes sound, acoustics and piano gently play underneath a breeze of vocals. This song is very much instrumental breaking even with vocals. 'Nomadic Man' Track 8 is again very ethereal very much a sing along song quite French sounding. 'Epiphany' Track 9 is like a poem enveloped in an abundance of instruments encapsulating it into this brilliant song Epiphany. 'Angel' the second last track blends a feel of violin, guitar and whistles with a dust over of chimes. This is your more melancholic song very whispy and sad sounding. The lyrical content is very inspiring and romantic 'Wrap his wings 'round me, Never unfold them', 'Go now and hold her Never unfold her'. The last song on this tremendous album is that of 'Sleep now forever' a sleepy, dreamy song about someone dying leaving their dying smile and not forgetting their love. It is a sad song reflecting the loss of someone and their decent into other dimensions.

This is a very harmonised, orchestrated CD which portrays the essences of magic and fairy like attributes. It is very well composed by these two great artists and deserves a huge thumbs up!ELM

### SPATIUM SAEVUS SONITUS – 'THE RITUAL OF THE BLACK SUN' CD (Creepy Awesome Predacious Prelacy)

This album kicks off with the first haunting track by this CAPP produced band. Track 1 is slow yet moving called 'The ritual of the black sun' which is and eerie sounding song with no words just wails. The song has the sound of a big thundering bell type chyme which concocts this eerie disturbing sound the only problem is that it lasts 20.07 minutes so you could get bored.

Track 2 'To the unknown God i', This again is very mysterious sounding a lot of chymes, symbols crashing, violins and industrial type noises almost like big lumps of steel crashing to the floor or bolts crashing into one an other. 'Wherever you smell shit, you smell the being'(Track 3) just like track 2 though more instrumental. Track 4 'To the unknown God II' this is like a song from the soundtrack to a horror film. A lot of violins with that dark dirty sound behind it but the main central sound based on the violin. 'To the unknown God III' very harpsicord sounding a little like the 'Munsters' though not that melodic. Very quick little tune. 'To the unknown God IV'

Track 6 is based around the sounds of the organ, nothing much happens. 'To the unknown God V' is a little more electronic sounding and adventurous though maintains that creepy sound.

The last track 'Nyxtepino' starts with the sounds of nature, a plague of crickets and then night time bird noises. Slow but still moving this album is very disturbing. The songs or tracks are based on the poems of Antoni Artaudo with the CD cover being the same as that of the band 'cpinalonga'. Having a very black and white affect and pictures of the band members FLM

### STRIBOG/FUTHARK – 'DAILY WARS' SONGS' CD (Energeia)

Daily Wars' songs is a shared album by Stribog and Futhark, two bands made up from members of Exu and Mystery Plays. The music is a mixture of dark European neo folk ballads and ritual tunes and sound collages, which are becoming very common place in a lot of music that is being released at present. Both bands execute their material in great traditional post-industrial DIJ/C93 style, whist still containing an air of originality. The mood of the music is a sombre one, strong images of war and decline are evident throughout, but with elegant qualities that make it compelling listening. A much over looked release filled with European neo-folk/pagan allure.

### SOMEWHERE IN EUROPE – 'SAVAGE DREAMS' CD (These Silences)

Somewhere In Europe's latest CD, Savage Dreams release music which has been described as being 'dark, mystical and dreamlike' and as exploring 'the theme of modern decadence'. With the 12 tracks on this new release they continue to take diverse material and 'distort and bleed these sources into abstract configurations'. Musical boundaries are ignored as ambient, dance, electronic, industrial, noise and rock are all looted and combined. Modern urban life is entangled with a sympathy for a rural pagan cosmology.

In my opinion Somewhere In Europe are a futuristic, avantguard, gothic, sci – fi darker more vision of what 'Bladerunner' has to offer.

There music is cinematic, moving and obscure. This band have a lot to offer and this CD is a definate must to all into the above. A lot of the music takes a turn from the usual theatrical orchestrated bands who remain in that cinematic field like 'In The Nursery' with their series of 'Optical Music' CD's. SIE uses a lot of experimental noises and ideas for instance Track 6 'Trust' which sounds like a lot of chainsaws mixed in with a low plodding piano and screetches though it which could be the soundtrack for a 1930's horror film. Track 10 'Call' incorporates more moving noises like a crash of thunder through a disturbing sounding song, quite occult sounding. This is a great CD and very artistic and great for anyone into the darker more cinematic side of today's sprawling post industrial metropolis. ELM

#### Goth shorts by cyb3rslut

WOMB - 'UNCLEAN' CD

For a debut CD this is extremely good. While their music isn't anything new they have a sound not unlike Virgin Prunes/Rosetta Stone, which coupled with a good bass and some excellent guitar tunes is definitely going to make this band big with traditional goths.

CLAIRE VOYANT - 'TIME AND THE MAIDEN' CD (Precipice Recordings)

This is definitely a CD for those who enjoy easy listening, this CD starts with the excellent 'Love the giver' which sets the mood for the rest of the album which seems to follow the same trend. Victoria Lloyd's voice is simply striking and the music is very melodic, if you're one for dark rooms filled with candles then you're onto a winner here.

### SPIRALS OF SILENCE - 'LEAP' CD (Energeia)

I was quite impressed by this band. I'd never heard of them before so I expected them to be rather dubious, but the album starts with the rather interesting Leap which sounds like a cross between the

Cure and Type O Negative, definitely interesting and worth looking out for, especially for those who like a darker/ambient sound.

### IKON - "THIS QUIET EARTH" CD (Apollyon)

This CD is hard to categorise, it seems at first to be mainly traditional goth but then moves quite smoothly onto the superbly dancy 'Ghosts in my head'. I can definitely recommend this album which should please both traditional goths and those who like their music a little bouncier.

INERTIA – DEMAGNRTIZED/REMAGNETIZED' CD (Nightbreed)

This album is excellent, the music is very industrial/techno/bouncy and consists of songs remixed by the likes of Das Ich, Leechwoman and Regenerator to mention a few. The highlight of this album for me was Mind-Energy, a truly fantastic song which is one of the danciest tunes I've heard for some time,

### SUNDAY MUNICH - 'PNEUMA' CD (Kyan Records)

Sunday Munich a Chicago 2 piece produce this brilliant new album Pneuma. Based around the Cello, this album is bursting with talent and originality.

Sarah Hubbard bears childlike girly vocals eerily seeping into this 12 song CD yet her voice remains gracefully strong throughout.

This album's high on instrumentals and impulses of

electrical fiddly bits which could be compared to other great bands such as Switchblade Symphony and Portishead, being a very dreamy and ambient CD.

This album will appeal to anyone whether into goth or industrial there is something about it that will grab your more mellow side. ELM

### SUTCLIFFE JUGEND – 'WHEN PORNOGRAPHY IS NO LONER ENOUGH' CD (Death Factory/CMI)

After Cold Spring caused a wave of controversy by re-issuing the classic 'We spit on their graves' a few years ago, Death Factory, a side label of CMI, release the ultimate in offensiveness and issue Sutcliffe Jugends finest perversion to date, even the title says more that any picture could. The music (?) as always is a formula of incredibly harsh power electronics and sickening lyrics mangled together to produce a sickening end result. As the title states the tracks are built up around the ideas of sexual rape and torture and is handled as one might expect without a form of sensitivity. But since when has power electronics been about being sensitive? If power electronics is your thing then this if you don't already own it, buy it now as it is destined to be a classic of its genre

### TAEDIUM VITAE – 'TANZ UND SCHREI' MCD (TMVE)

This is a little bit of a strange release, as the four tracks contained on it could quite easily have been recorded by four different groups. The frist track, Tanz und Schrei, is straight forward EBM and could have been pulled from the Off Beat label with its industrial dance beats, manipulated electronics combined with European male and female vocals, The second track, 'Die bosen Engel' is filled with beautiful, ethereal female vocal laid over a splendid mixture of piano and drum. The third track 'Dead Can Dance' reminds me of the Virgin Prunes, disjointed male vocals sung over spooky childlike music. And finally 'Uderlegung' is a dark instrumental piece which reminds me a lot of Endura. An interesting release which may have been more enjoyable if the band had decided on one style and stuck to it.

### VARIOUS - 'Cynfeirdd presents EISTEDDFOD' (Cynfeirdd)

The first thing that strikes you about this release is the wonderful packaging. The CD is held within a lavish A5 thick glossy 32-paged book, with 2 pages, one in English and the other in French (I believe) containing details and photos/art work for each of the thirteen bands on the CD. The second and most important is the quality of music that is held on the CD. Cynfeirdd have gathered together an excellent array of artists, both large and small to give an interesting and enjoyable glance into the neo-folk/European avant scene that seems to growing so strongly at present. Some of the larger names contained here are, Der Blutharsch, Tor Lundvall (who is best know for this recent collaboration with Tony Wakeford), Skald and L'Orchestre Noir and Argine. As one might expect the music has a very moving European feel to it and in certain places seems reminiscent of the Sol compilation 'ON' that came out a few years ago. The musical content of the CD flows together immensely well and provides an exquisite feel throughout. A compilation that I feel should not be over looked by any fans of neo-folk, as it is without doubt one of the more superior ones available. Another important point should be the fact that each track is previously unreleased, which gives an example as to how much time and effort went into producing this deeply emotional release.

### VARIOUS - ESTHETICKS OF CRUELTY DCD (Cold Meat Industry)

After a couple of fantastic dark ambient and neo-classical releases, Cold Meat have gone back to their roots with a double CD collection made up of 22 unknown Swedish bands. Musically the bands cover all aspects of the

harsh industrial spectrum, from obscene power electronics to industrial noise and all that falls in-between. It's a brave move on the part of Cold Meat to put out such a release as unknown names don't really sell but I think it will pay off for them as it's an excellent introduction to what this side of the scene has to offer and since it's a CMI release its guaranteed a seal of quality. The CD also comes with a very nice 24-page booklet, which contains artwork, by each of the bands presented here.

It looks as if a lot of time and effort went into compiling this release so if noise is your thing then give it a go you may be surprised as to how much good stuff there is out there.

#### VARIOUS - 'INTIMATIONS OF IMMORTALITY: Energia Sampler 4' CD (Energia)

The first track to this Italian compilation kicks off with a slow near Eurovision song contest sounding song by Essences Lady Solitude and oh how solitude it all is – next please!!

Track two Colliquio Metamorfost is very slow and actually quite boring I think he's gonna break out into a Don't cry for me Argentina.

Track 3 Leave in silence Unease has a very mellancholy feel to it quite 'Velvet Acid Christ' sounding but a bit more solemn. It has a supermarket musack feel to it actually – Velvet Acid Christ actually more up tempo. Hiroshima Mon Amour Cambio starts off track 4 into a world of 80's rock. Electronic guitars, accompanying drums, keyboards and a very Phil Oakley (Human League) type singer.

Track 5 Avant - Garde Morendo No comment!

Deveraux Corpus Maestus I think is their idea of being scary in the Italian rock world but it doesn't make me shit myself I'm afraid. What does scare me is the fact that this CD is described to be the italian dark scene though it's about as dark as a fridge door opening and about as boring.

Track 7 seems a little more uplifting to start with by a band called Headrops Cado, possibly the Italian Sisters or something, thought obviously not as good.

Vespertilia In Saecula Saeculorum track 8 to the rest of us, is quite near death metal sounding in the instrumental way to begin this song it doesn't progress though.

Track 9 Arcadia Lugubre Boredom is a final breakthrough!!! It is a fairly industrial sounding song mixing in the Attrition type spoken word vocals and music of perhaps a track from the Ruhthenstahl CD box set. Very European sounding mainly German – Front 242 ish. Good song well done to them.

Fading Beauty Dioptra (obsessed by time) is track 10's industrial instrumentally song which again is very European sounding and interesting considering the first 8 you just listened to.

Track 11 Stribog Der Konig in Thule is basically a man and woman talking over an organ that's it.

I think number 12 on the set list G.O.R In Saecula is very unplugged sounding with a very kind of tribal sound to it.

Sagenhaft The song starts off with a woman singing over pianos and orchestra and that's it then a few blokes join in.

The last track by the all known Andromeda Complex called Terminal Song is quite a slow dreary little song based around the acoustic near the seaside I think.

Well after all that there are only really 3 songs worth listening to. It is quite hard to judge this album from an English cultured persons point of view as all countries ideas of metal, goth and darkwave are all different. I think it would be best to stick with compilations such as Tyranny off the beat or Touched by the hand of goth rather than this. I can see a lot of new Eurovision entries though. ELM

### VARIOUS - 'MACHINES IN THE GARDEN: Part 1 of the Cataclysm Singles' CD (Blacklight Records)

This CD compilation features tracks from independent bands from all over the world. Machines in the Garden a mix of supreme apocalyptic truth and intense reality. Tracks on this CD subject your ears to a noise, experimental and industrial mayhem. Each song so different they are like the artwork for the ears and mind. Track 2 bears similarities to Skinny Puppy with that electro noise weirdness. A few tracks may be quite noise orientated and monotonous sounding but it still has something about it that is so appealing you want to hear more. Track 4 sounds similar to someone pratting about on their guitars and keyboards bored and messing around at one point until finally finding the sound they want, it could be Hank Marvin on a bad day I suppose.

Track 5 is quite fast electronic and industrial Nine Inch Nails, Front Line Assembly sounding mixing the harshness of metal industrial grinding samplers and dancy electronics. There may even unfortunately be a small hint of old Marilyn Manson too.

A few of the tracks such as those of 1 and 6 are quite noise and sampler orientated which is both interesting and experimental.

This CD is ideal for those into industrial, Goth or electronica. It is imaginative and original and will leave you wanting more - 'Part 2 Collapsing Structure'. ELM

### VARIOUS - 'COLLAPSING STRUCTURE: Part 2 of the Cataclysm Singles' CD (Blacklight Records)

This CD starts with a warm welcome from a foreign woman talking about nothing in particular over a whirl of inconspicuous sounds and noises.

This CD, quite similar to part one shares in the similarities of noise, experimental, and industrial blending all into a surge of electronically industrial masterpieces.

Some such as track 1 start with the sample and go into an experimental noise phenomenon not very danciable but still good to listen to. Other songs such as Track 2 sounds very European and has a bit of an 80's EBM feel to it. Musically these CD's are brother and sister no difference in the sounds they make nor to the covers they come in. They are a good combination and share the sounds of EBM, Industrial, Electronic experimental noise. If any Nine Inch Nails, Skinny Puppy, Front Line Assembly fans then this is a must. ELM

### VARIOUS - 'THE NATURE OF MOTHER DANCE' CD (4th Dimention)

Brand new record company 4<sup>th</sup> Dimension produce this brilliant 13 track compilation by various artists such as the well known Gitane DeMone, Shadow Project and Faith and the Muse. Although a lot of various musical styles the songs all gel together nicely giving you a feel of dark wave, gothic, dance and more acoustic pieces. The first track by Faith and the muse is just female vocals though it really encaptures you and produces its own harmonies without a backing melody. Gitane DeMone produces track 2 'I lost a friend to heroine' with a stunning vocal input and great musical background. Cybele's 'Asleep' track 3 is very ethereal sounding song with powerful female vocals, guitars and drums starting slow but getting heavier you just want to sing along. Track 4 Mother Destruction's To Odr is the more dancey darker song of the album. It is written well and sang well to. You can't help but think it is so out of place on the album really but it is a good break to all the tranquillity from the rest and an excellent song.

Track 5 Morbus Kitahara is very electronically European sounding with a good vibe, quite uplifting feel to it, melodic and feminine.

Hekate at number 6 is a song which is very folky and historically sounding. Most of these songs are sung by women so it is again very ethereal. Shadow Project next on the list with probably one of their better songs. Ordo Equitum Solis number 8, track 9 by Arcana and track 10 by Hagalaz Runedance bear sounds similar to that of Ataraxia sounding medieval and historical. Ataraxia at number 11 actually sound more magical and mysterious and less medieval sounding. This is based more around the womans vocals a faint orchestra and acoustic guitar. Track 12 Yasnaia is very slow with two woman speaking yet still in harmony. They give a very mystical air to the song sounding like bad characters in a cartoon. Well harmonised.

The last song of this great compilation is Trio Noir a very instrumentally sounding piano, guitar sound to it. Well constructed and melodic.

This is a great more ethereal CD full of some great artists and great music. ELM

### VARIOUS - 'PRESUMED GUILTY' CD (Misanthropy)

At the time when presumed guilty was released it was a stand against all the controversy that surrounded Misanthropy records and their main signing Burzum. Varg Vikernes lit the the touch paper with his right wing beliefs and the sparks caught every part of the Misanthropy camp. But instead of dousing the flames, Misanthropy stood its ground and never once backed down. Now it seems that Presumed Guilty can be seen as a fitting epitaph to Misanthropy and its sub-labels, Elfenbut and Heroine. This compilation is made up from fourteen tracks by fourteen different artists and groups spanning all of Misanthropy's styles from the metal of In The Woods, Solstice, Burzum etc to the avant-folk of Haglaz Runedance and Amber Asylum to the dark experimental tracks by Aphrodisiac and Dream Into Dust. This CD has been put out as budget releases so you can't complain except for the fact that Endura's track Vestical Horn has cut down from seven minutes to 1 minute 46 seconds for no good reason. This aside Presumed Guilty is a fine example of Misanthropy's legacy.

### VARIOUS – 'STORM THE PALACE: WORMS AD MCXVIII' CD (Palace of Worms)

As the tides of time swept over the world, Europe entered is darkest period in its short History, The Middle Ages. A time that was ravaged by war and diseases, when the poor lived in squalor and the rulers of the kingdoms owned all that they oversaw. It was also a time that the Church battled head on with the powers of magic and superstition - to worship a false god meant death at the hands of Gods men. Chaos and madness ruled supreme. It's out of this living hell on Earth comes yet another gripping compilation for the prolific Italian label 'Palace of Worms'. 'Storms...' collects together some of the more well known bands and performers form the ethereal, traditional folk inspired scenes, and presents them together superbly to create a total ambience of the times. Some of the tracks served up by the bands are taken for their previous releases, such as the Prosciptors' 'Our Blood...' from the excellent Cold Meat Scottish tribal release 'The Venus Bellona' and Judas Kiss favourites Ontario Blue track 'Don't weep for Me', taken from their outstanding debut CD 'Shrine'. Previously unreleased tracks hail from the excellent Protagonist (see the review elsewhere in these pages) and the moving Stay Frightened. Like the other compilation releases by POW, 'Storm...' runs from track to track incredibly smoothly and achieves successfully what it set out to do. Yet again another outstanding releases from a label which should be watched very carefully in the future as it may well take over from some of the more established labels which have become more complacent over the years.

#### VARIOUS -- 'THE TYRANNY OFF THE BEAT' VOLUME V' DCD (Off Beat)

As the growth of the techno-industrial/EBM continues, Off Beat give us volume five of their Tyranny collection, which contains 27 tracks for pure Germanic sounding electro industrial music. Many of the bigger names in the scene are well represented here, as both the Download and Front Line Assembly tracks are as excellent as one might expect. There are plenty of other newer names including the outstanding VNV Nation, who track Solitary is a classic mixture of electro dance beats and subtle vocals which produce and very danceable track, and Velvet Acid Christ's' 'Melting', which takes their own brand of splatter industrial to new depths. I know that the industrial scene as a whole is pretty much split into two halves, one half going for the darker, more experimental, noise, folk thing and the other half going for the electro, dance side of things. Occasionally the two half meet and all is happy in industrial world. But this doesn't happen too often as both sides don't look into each others musical styles. This is where samplers like this come into a league of there own as not only do they provide a collection of tracks that electro fans will love but offer a gateway into the scene for anyone who is interested enough to look inside. And with well over 2 hours of music how can you go wrong.

### VARIOUS – 'WHAT IS ETERNAL' CD (Middle Pillar)

This is the first release by American company Middle Pillar – and what a release it is. Within the wonderfully designed Digipak, fourteen exclusive tracks or remixes can be found by some well known and not so well known names in the experimental/dark ambient scene. Present is Tony Wakeford in two guises (as part of the Quartet Noir and with Tor Lundvall) Lorettas Doll, Dream into Dust and not forgetting Jarboe amongst others. Each of the fourteen tracks work incredibly well together and produce a complete ambience as the music flows from the speakers. Dark sound and samples married with ethereal vocals and majestic music are only a drop it the ocean as to what this CD has to offer. One of the best samplers the scene has produced in some time.

### VEHEMENCE REALIZED - 'SEVERE' CD (Palace of worms)

Created in January 1996 and based in Richmond, Virginia. This band produce a highly intimate sound which is penetrated with a blend of trumpet, voices and other acoustic and electronic instruments. They have been compared to an early Death in June and quite possibly to Joy Division. The CD is a hive of 10 slow tranquil songs and the CD cover is a lovely picture of a little cat so it gets the thumbs up. ELM

### WEED - 'HARD TO KILL' CD/'IF ONLY YOU COULD SEE' 12" (Nettwerk)

Romanian born Weed are brilliant married two piece Dan Handrabur and Cristina Handrabur. Their name is said to be inspired by the poetic beauty of the Botanical Gardens in Geneva rather than the healing powers of the herb.

This 10 song album could be described in a number of musical variations. There is an influence of European Techno, post rave bands like Orbital, Massive Attack, Portishead and electronic experimental sounds like Bjork. This is a very trip hop dancy trancy album very electronic and large uses of synthesizers with Cristinas vocals sweeping over the songs in a very seductive manner. ELM

'If only you could see' is probably the favourite of the album 'Hard to kill' this 12" remix would be a DJ's dream, It has a great dancy feel and Cristina's vocals seductively crawl through the song giving it a happy yet sexy feel. The 12" includes club, edit and trance dub remixes by remixers Chris Fortier and Neil Kolo / Fade, as well as the original album version. Great little song enjoyable no matter what mix. ELM

### DAVID E. WILLIAMS – 'HELLO COLUMBUS' MCD (Ospedale)

David E. Williams, what more can be said about this great man? He is perhaps one of the greatest singer/song writers the twentieth century has to offer. With every release his enigmatic style increases and this releases is another fine example of this. How he hasn't been snapped up by a big label, I'll never know. He could really be as big as Nick Cave, but for the moment is banished to thrilling the underground with his classic tunes. Hello Columbus is a three-track tribute to Christopher Columbus, America's first here. Although only twelve minutes in length you're captured by David's voice from the very first note and with ever increasingly complex music structures behind him – electronic waves of sound combined with the beauty of a two string section-your willingly helpless until the CD stops.

#### ZONEI - ZONEI CD (Zonei records)

On first hearing the 'Intro' to this releases images of the excellent sci-fi film 'HardWare' come flooding to me. They recreate a post apocalyptic atmosphere through the use of electronic sounds and simple guitar work, then the intro finishes and songs start. Typical darkwave/gothic beats with heavy guitar work are the first sign that things may well be heading down hill, then the vocals happen. It's the nail in the coffin I'm afraid, growly gothic vocals over dance beats and a wanky guitar sound really do nothing for me. I mean it's nothing new either but I'm sure that certain elements of the goth scene will love this. Oh well!

#### Next issue:

Due to the following releases being received a little too close to the deadline for this issue or due to lack of space they will be reviewed in full next issue. The brand new release by Austrian industrialists Allerseelen 'Stirb Und Werde' CD, Cold Spring records latest releases, An excellent CD by Schloss Tegal entitiled 'Black Static Transmission' which utilizes EVP mixed with music and sounds to create an increadably dark album. And from new avant metal label Jester comes Ulvers 'Themes From William Blake's The Marrage of Heaven and Hell', When's 'Psychedelic Wunderbaum', Arcturus' remix album 'Disguised Masters', Bogus Blimp's 'Men-Mic' and Esperanza's self titled album. There is also a couple of 'home' releases from new experimental label 'Fiend', and four albums by Russian experimentalist Artemiy Artemiev, the list keeps growing daily.

Watch your backs issue 6 is just around the corner.

# NEW DAWN RISING

BCM EUROPA, LONDON, WC1N 3XX, ENGLAND - UK



New Dawn Rising is an independent mail order which offers service alternatives in both music. fashion and text to global anti-culture sweeping across Europe and beyond. Primarily a reaction cultural imperialism New Dawn Rising also opposes in all its forms the monotheistic spiritual pestilence that for centuries has sought to extinguish the traditional pagan heritage of

Europe. For a full catalogue of books, booklets, compact discs, jewellery and T-shirts including works by the mighty Blood Axis, Burzum, Puissance, Mayhem, Allerseelen, Turbund Sturmwerk and others send a large S.A.E. or 2 I.R.C.'s to: NEW DAWN RISING, BCM EUROPA, LONDON, WC1N 3XX, ENGLAND, UK.

Available now: The essential Blood Axis c.d.'s "The Gospel Of Inhumanity" and "Blot - Sacrifice In Sweden", the full Burzum back catalogue including the latest release from Varg Vikernes "Hlidskjalf", the vital and now award winning text on the Nordic Black Metal explosion "Lords Of Chaos", the Industrial underground tribute c.d. to that greatest of German film makers Leni Riefenstahl, the world's best Odinist magazine "Vor Tru", Runic badges, solid silver Thorr's Hammer pendants, a faithful solid silver replica of the Runic SS Death's Head ring designed by Karl Maria Wiligut and the now infamous and highly controversial Burzum "Einsatzkommando" T-shirt designed by Varg Vikernes. For this and much more write now.

# EUROPE AWAKE!

# Rose McDowall 'Sorrow'



With the release of
Sorrows New album 'Sleep Now
Forever'. now seemed like the
perfect time to Have a chat with
Bad Fairy Rose about times past
and present.

# Rose McDonvall



Stramberry Switchblade

IN THE BEGINNING THERE WAS STRAWBERRY SWITCHBLADE. WHAT IS YOUR FONDEST MEMORIES OF THIS TIME? HOW DOES IT FEEL TO BE AN EIGHTIES ICON?

#### Rose ...

There are many fond moments, especially in the beginning. The creation of Strawberry Switchblade was more exiting, more fun than you can imagine. There was no master plan, we where having a great time dressing up, writing songs, playing live, and getting paid for having the time of our lives.

A John Peel session, kid Jenson session, and a record deal later before we knew it we where on TOP OF THE POPS, then we realised we had given birth to a monster, a monster that everyone and there granny liked, Thanks to mainstream TV People who sneered at us one day where saying hello the next, because we had been on TV. It only reinforced my contempt for humanity, that was the down side to it all. Eventually they would try to cage and domesticate us. Rejecting video ideas that where a bit too much for the audience of '85. Almost all of that period of my life was manic, but for the most of it, great fun.

THE STRAWBERRY SWITCHBLADE ALBUM WAS RELEASED IN 1985, THE SAME YEAR THAT CURRENT 93 RELEASED IN MENSTRUAL NIGHTS. HOW DID YOU MEET DAVID TIBET? WHAT DID YOU THINK OF CURRENT 93'S MUSIC? HOW EASY WAS IT TO PROGRESS MUSICALLY FROM SS TO C93?

#### Rose ..

I met Tibet through a mutual friend Bee (from the band Into a circle) Bee was a pixie, I loved him, Being a fairy myself, he was perfect. During a magical ritual with Bee and band partner Barry on Hampstead Heath, we had an amazing magical experience, but as is right and fair in such an initiation one has to sacrifice in order to gain, My sacrifice was three broken ribs, But for just a moment I could fly. I was concussed, bed ridden for two or three months my spleen was in danger of rupture from a piece of splintered bone, but we had arranged to meet Tibet so I called a cab and off we went, I got really ill and Bee had to take me home. I left almost comatose with painkillers so our first meeting was brief. Tibet came to visit the next day with a set of Crowley tarot cards. We had many hours of conversation, we where destined to be friends, we did everything together. What can I say, I love the guy.

It was no problem going from SS to C93. The first band I was in 'The Poems' where not a pop band. I was the drummer, I did some vocals, we where experimental. I love the freedom that comes with music made, 'not for the masses' and yes, I did like Tibet's music, I loved working with him.

HOW DID YOU GET TO MEET THE OTHER BANDS THAT YOU HAVE RECORDED AND STILL RECORD WITH (DIJ, COIL, NWW, NON.)?

Rose ..

Through Tibet and Bee.

YOU HAVE DONE A LOT OF RECORDINGS WITH DEATH IN JUNE, COIL NON AND NATURE AND ORGANISATION. HOW DO YOU FEEL ABOUT EACH OF THESE BANDS AND THE MUSIC THEY PRODUCE? OUT OF THESE BANDS DO YOU HAVE A FAVOURITE YOU LIKE WORKING WITH?

#### Rose.

I have enjoyed working with each and everyone, we are not all born of the same grain, and for me that makes life more interesting. So I got something different from each of them, they are none of them the same creature, and are all talented, in there own way.

YOU HAVE
RECORDED AN
ALBUM AND
SINGLE OF
CLASSIC 60'S
SONGS WITH
RICE UNDER THE
NAME SPELL.
WHAT WAS THE
IDEA BEHIND
THIS?

Rose ..

Both Boyd and I have a passion for the music of the sixties, a time when for some peculiar

reason it was acceptable to be lyrically honest, sing about love, hate, death, and with ease. People expressed their true feelings without

Boyd and Rose as Spell

condemnation, I think we all feel these things whether we admit it or not.

A LOT OF PEOPLE YOU WORK WITH HAVE RATHER CONTROVERSIAL PHILOSOPHIES, ESPECIALLY BOYD. WHAT ARE YOUR OPINIONS OF THESE?

#### Rose ..

I know only the Boyd I know; he is a weird and wonderful man. Am I missing something?

DID YOU EVER MEET THE LATE ANTON LAVEY? WHAT DO YOU THINK OF ABOUT THE IDEAS OF THE CHURCH OF SATAN?

#### Rose

Anton invited us to San Francisco when he heard we where in Hollywood editing the Spell video but our schedule would not permit it, I would have loved to meet him. There was talk of me doing some vocals on a release of his but unfortunately, it was not to be.

Boyd initiated Mark Almond into the Church of Satan in a Georgian Grotto in the wood where I live .

I am not a member of the Church of Satan, there are many Satanists, with many different ideas, I choose to follow no one but myself, for in I, I know and trust.

#### IS THERE ANYONE YOU WOULD STILL LIKE TO WORK WITH WHO YOU HAVEN'T ALREADY?

#### Rose.

I would love to work with the Jesus and Mary Chain, for me they are optimism, I am always lifted when I listen to them, they possess the essence of life. and in my darkest moments, they will always give me hope.

I would also like to work with Bjork again, maybe a sensual version of je t'ame. And of course, some original works. I think we would be great together, We are engaged you know, she asked me to marry her in 85/6, I said yes, of course, but we just haven't got round to it yet.

WHY DO YOU THINK THAT APOCALYPTIC FOLK / AVANT MUSIC HAS BECOME SO POPULAR OVER THE LAST FEW YEARS?

#### Rose ..

I don't know I guess the music industry is so dull people are reaching inside themselves. Personally the beauty of Sorrow, is my inspiration, in ones saddest moments you find your true self, for that is all there is.

TELL US ABOUT YOUR BAND 'SORROW' (WHO IS SORROW AND HOW DID IT FORM)?

#### Rose

Sorrow are myself and Robert Lee, We met on two consecutive 1st of May around midnight it was fairy fate, I had wanted to work with someone with his talents, so eventually Sorrow was born, I think we make a good team.

HOW WOULD YOU DESCRIBE THE SOUND OF SORROW?

#### Rose..

Melancholy neo-classical dark ambient ether- pop,



WHAT INFLUENCES THE MUSIC THAT YOU CREATE?

Rose ..

Life

ARE YOU HAPPY WITH THAT YOU'VE ACHIEVED WITH SORROW?

#### Rose.

Happiness is fleeting, we have many things to do I will one day be satisfied .

WHAT HAVE BEEN PEOPLES REACTIONS TO YOUR MUSIC ?

Rose.

More emotional, than physical, I have seen a diamond sparkle in an eye, trickle down a face, and hopefully fall silently into a treasured memory.

ARE THERE ANY PLANS FOR A NEW SORROW ALBUM?

Rose ..

SLEEP NOW FOREVER is now available Mail Order from PISKI DISK, P.O. BOX 31, WATLINGTON, OXFORDSHIRE, OX9 5UU or WORLD SERPENT DISTRIBUTION

DO YOU HAVE ANY PLANS FOR SORROW TO PLAY LIVE IN THE FUTURE?

Rose.

We have played three concerts this year, the Garage, London, and two in Leipzig Germany, at the Wave Gotik Treffen. We will play again in July a secret gig in Oxfordshire, also in July Belgium, Night of the abyss 24 / 25. An intimate performance in Brighton, A Torture Garden Presents in London others to be confirmed. Details of any sorrow events can be found on our WEB SITE, by E-MAIL or from our P.O. BOX.

We are working on another Spell CD, and have many more things in the pipeline, working with Coil.

I will do some projects with John Balance. We have a very special relationship, we understand each other well, share many past experiences/coincidences, we where both born in mental hospitals and are both mental Ha Ha. He is my Doppelganger. We share a lot of interest in sounds, instruments and lyrics, so I can't wait to see/hear what we come up with, I do know it will be magical.

We are also working with a Canadian electroacoustic soundscape composer. I am pretty exited about that as it has some of my freshest lyrics on it there will be more PISKI DISK releases this year.

WHAT IS YOUR PROUDEST MOMENT MUSICALLY?

Rose.. Making people cry.

A SELF-PORTRAIT PLEASE?



Rose by Robert Lee

# **Body Piercing**

In the 1980's, Genesis P-Orridge and Psychic TV introduced the industrial scene to the (mysterious) world of body piercing but even then it was nothing new. Body piercing has been around since the dawn of man and as we approach the millennium, it is growing faster than anyone could have imagined. And it's not just the alternative scene that has witnessed this growth, now you can't even walk down the street or switch on the TV without seeing a piercing or two. But it's not just body piercing that has grown but also tattooing and body manipulations (stretching ear lobes, splitting tongues and genitals and surgical implants) are becoming more common pace. But why? There is no real answer to this, Perhaps in todays 9-5 work a day world, people are looking for something more and, instead of looking forward the past and ancient rites are offering answers. This is one idea but by no means the right one. For each of us the answer is different – if you have a piercing you know this.

Peter and Margaret are from **PX Piercing** studio in Newcastle – Upon – Tyne and have been involved in the piercing and tattooing scene for many years, so a few questions thrown their way may offer some answers.

#### What were your first piercings?

Peter: My first piercings were nipple piercings, which was a good few years ago. Margaret: about twelve or thirteen years ago.

#### What was the reason for getting them?

Peter: For me it was a fairly basic reason, I actually saw someone on the TV with a pair of nipple piercings and I really liked the way they looked and that was my main motivation to get it done initially.

#### What did you think of them when you first got them done?

Peter: Unfortunately I had a bad experience, I went to a tattooist who did not know what he was doing and I had them done with a stud gun originally so it was a bad decision and a disaster really. I was able to get rings in at a later date but it wasn't really a great start to my piercing career.

#### After that start how did it progress?

Peter: A couple of years after that we started getting into it a bit more and I think the first body art magazine came out about that time, which was about ten years ago and things just went from there.

#### Had you met before the piercing started?

Margaret: We have known each other for eighteen years and we've been together all that time. We've been married for fourteen years, so we'd been married for a year when we first started getting into all of this.

#### So you progressed together?

Margaret: We had been into dressing up and going out clubbing and it came as a progression to that, like a 'what can we do now'.

#### How many piercings have you had done?

Peter: My current total is fifty-two, I've had more done but have taken them out.

Margaret: I've got about forty

#### Were any for specific reasons or were they purely ornamental?

Margaret: Ornamental.

Peter: The same applies for myself as well. They were mainly for how they looked.

Margaret: Even the genital, both Peter and I got them for aesthetic reasons and not for any sexual motives which a lot of people do, which there isn't anything wrong with but we are more into it because it looks nice.

#### Is there any you are of?

Peter: The the Labret and Margaret: favourite as really like my

#### Do you ever pain aspect go wrong piercing?

Margaret: No, started getting was very there was one UK which Sebastian. started getting we never what could go would just



### piercings that really proud

two facial ones, the Madonna. They are my well, I also tongue piercing.

#### think about the or what could before you get a

when we first into piercing it underground and piercer in the was Mr When we first piercings done thought about wrong, you want it and go

and get it done and bugger the consequences, it looks good and I'm having it. When I got my nipples pierced, I had never seen another woman with her nipples pierced, so me and Peter discussed this and said well can woman have them pierced and we said we'll have a go. I mean you didn't see pierced people so in that respect things have altered a lot since we started getting into it.

### Do you think that piercing can still be used as a right to self-discovery or is it used purely as a fashion accessory?

Peter: That's a difficult one to answer. I think that it's a fashion accessory for a lot of people. From my point of view I still think you get a certain buzz from getting a piercing done and still feel quite proud when I have something carried out on my self.

Margaret: We know a lot of people around the country that are into piercing but not as a fashion accessory. It goes deeper, almost a tribal instinct. I mean it's been around for centuries, people wanting to decorate their bodies with either tattooing or piercing. It just comes out in some people where as

some one might see a person with a bellybutton piercing, think that looks nice, and get it done. For others it's something they need to get done, it's a tribal calling.

#### Do you experience that feeling?

Peter: I think you get urges sometimes. Every now and again the piercing god calls you and you have to get something done. Even though were in the business of piercings it gets to the stage every couple of months when I think I need to get something new done.

A lot of people say the same about tattooing, they get one done and the they before they know it there in the chair getting another one.

Margaret: When you're in this business it's good to get new piercings because then you know what the

customers
experience
relate to the
piercing. I
a piercer who
how can they
client? They
be on the same
experience it.

### What was the the piercing

Peter: It goes years now. know does the work together just a gradual carried out self and then it acquaintances, there. In the want to set it up were just very we were doing there really.

Margaret: piercing seven years

2)



want. If you don't piercing you can't people your mean if you went to wasn't pierced, relate to their can't, you have to level and

### reason for starting clinic?

back a number of Margaret as you piercings but we and I think it was thing. Margaret piercings for my was for friends and it really went from beginning we didn't as a business, we interested in what and it went from

We've been professionally for now. We started

off working in a tattoo studio for about six months and that didn't really work out. We really didn't get on very well with the guy who had the shop and had very little in common with him. Then we got introduced to Luw from Northside in Whitley Bay through friends, he offered his studio to work at, we were there for three and a half years. We then decided to move to Newcastle and start the clinic up and we've been here for three years.

You both have a number of tattoos and are stretching your ear lobes. Do you think that other body modifications follow on from the piercings?

Peter: I'm quite interested in the work done by an American called Steve Hayworth with implants. He is putting silicon implants and teflon ball closures under the skin. That's a new modification that no one else has really specialised in and it's totally different and interesting.

Margaret: I would be interested in having something like that done, but obviously would have to go to the states for that.

#### Is that the Guy from the Physical Graffiti video\*?

Margaret: Yes, that's the one. We've got friends in the Jim Rose Circus, The Enigma and Joe, Mr lifto. They have both had implants done. There really interesting when you see them. Joe has had four beads done running up either side of this forehead. He said it was really weird to have them done.

How do you feel about the growth of the 'Modern Primitive' \*\* movement in popular culture? Do you think it's a natural urge to answer some primitive calling or is it just to be cool?

Margaret: A bit of both really. You get some people who are into that scene only because they think its fashionable but you do get the hardcore element, like Fakir Musafar (the man responsible for the whole upsurge in body modification), and people like that. But there will always be people who think 'well he looks cool, so I'll be into that'. So it's very double edged, people who follow it for fashion and people who are really into it.

#### What sort of people do you get in the clinic?

Peter: it's a complete cross section, from the seventeen/eighteen year olds to a guy who was seventynine and across all walks of life. Professional people, doctors, nurses, policemen, clubby people, alternative people (punks, goths etc), so there's a full cross section.

After the tape had stopped we sat and talked about how Peter and Margaret had met Genesis P-Orridge at a piercing show amongst other things, which perhaps will be written up for another issue.

If you are thinking about getting a piercing or experimenting with body modifications always go to a reputable piercer – If your not sure about anything don't be afraid to ask. Remember it's your body, have fun with it.

If you're visiting Newcastle, I would strongly recommend a visit to PX Piercing as you won't find any better piercing clinic or studio (the Judas Kiss staff still travel to PX for a piercing). You can contact them at: Nordon House, 41 Stowel Street, Newcastle –upon-Tyne, Tel: 0191 221 1728

Photos (supplied by Peter and Margaret):

- 1) Peter @ PX Piercing studio
- 2) Margaret @ PX Piercing studio
- \* Physical Graffiti video is available from all good video stockists and is an 18 certificate.
- \*\* For more information about Fakir Musafar and the modern primitive movement, purchase a copy of MODERN PRIMITIVE by re search books (available from most book/comic and larger record shops), which has over 200 pages of body manipulations, rituals, piercings and tattooing.

# Contacts

Please mention the Judas Kiss when writing and include a SAE or IRC.

13th Moon - PO Box 416, Cardiff, CF11 6UU, UK

Aorta - C/O Petak, Postfach 778, A-1011, Wien, Austria

Apocalyptic Vision/Trinity Records - Ahornweg 19, 64807 Dieburg, Germany

Apollyon/4th Dimension - Altenbaunaer Str. 27, D-34134 Kassel, Germany

Blacklight - PO Box 6552 Kokomo, In 46904-6552, USA

Cold Meat Industry - PO Box 1881, 581 17 Linkoping, Sweden

Cold Spring - 8 Wellspring, Blisworth, Northants, NN7 3EH, UK

Chthonic Streams - PO Box 7003, New York, NY 10116-7003, USA

Cthulhu - Postfach 200465, 47424 Moers, Germany

Cynfeirdd - 41 Rue Jean Moulin, 78480 Verneuil sur Seine, France

Dirter - See Will Montgomery records

Earache Records - Suite 1-3 Westminster Buildings, Theature Square, Nottingham, NG1 6LG, U.K.

Endvra - Enlightenment Comms, 48 Wood Lane, Ferryhill, Co. Durham, DL17 8QG, U.K.

Energeia - Via Manzoni, 80019 Qualiano (NA), Italy

Intolerance Communications - PO Box 55701, Tulsa, OK 74155-5701, USA

Fluttering Dragon - Po Box 182, 03-700 Warszawa 4, Poland,

ITN Corperation - 52 Rosebuck Road, Sheffield, S6 3GO, U.K.

Lady Morphia - North Park Cottage, Paddock Wood, Little Walden, Essex, CB10 1XE, UK

Low Life - Lars Dangel, Gibitzenhofstr. 50, D-90443 Nurnberg, Germany

Lux Sexalis DeOrganism - Jonathan Kan, 1506 Starburts Drive, West Covina, California 91790, USA

Middle Pillar - PO Box 555, NewYory, NY 10009, USA

Misanthropy Records/Elfenblut - PO Box 9, Hadleigh, Suffolk, IP7 5AU, U.K.

Nature and Organisation - PO Box 333, Walsall, West Midlands, WS1 4DU, England

NER - BM JUNE, London, WC1N 3XX, U.K.

Nettwerk - Lincoln House, 32-34 York Way, London, N1 9AB, UK

Nightbreed recordings - 2<sup>nd</sup> Floor, 177 Wollaton Street, Nottingham, NG1 5GE, UK

Palace Of Worms - Via Bronzetti, 19-22053 Lecco, Italy

Piski Disk - PO Box 31, Watlington, OX9 5UU, UK

Precipice Recordings/Sunday Munich - PO Box 146636, Chicago IL 60614, USA

Primitive Art - PO Box 143, SE-30104Halmstad, Sweden

Purity - PO Box 481, Maidenhead, Berkshire, SL6 2XE, UK

Release - PO Box 251, Millersville, PA 17551, USA

Roze - PO Box 31, A-3470 Kirchberg/Wagram, Austria

Somewhere In Europe - BM Senior, London WC1N 3 XX, U.K.

TMVE - Grousset Jerome, 94 ue des Hauts Paves, 44 000 Nantes, France

Tursa - BM Sol, London WC1N 3XX, U.K.

David E. Williams - PO Box 2422, Philadelphia, PA 19147, USA

Will Montgomery Records - PO Box 63, Herne Bay, Kent, CT6 6YU, England

#### Strength Thru Joy

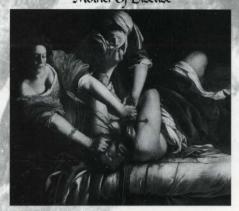
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## FLUTTERING DRAGON

proudly presents:

# PUISSANCE "Mother Of Disease"



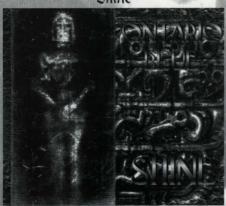
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Side project of esoteric group ENDURA.

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#### PUISSANCE War On



A new masterpiece live album from the Swedish masters of dark epic apocalyptic music. 8 tracks exclusively refurbished and enhanced for your listening pleasure by F. Soderlund and H. Moller of Puissance, Released in beautiful digipack with 2 new outstanding songs -"Erlangen" and "For the days of Pestilence".

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